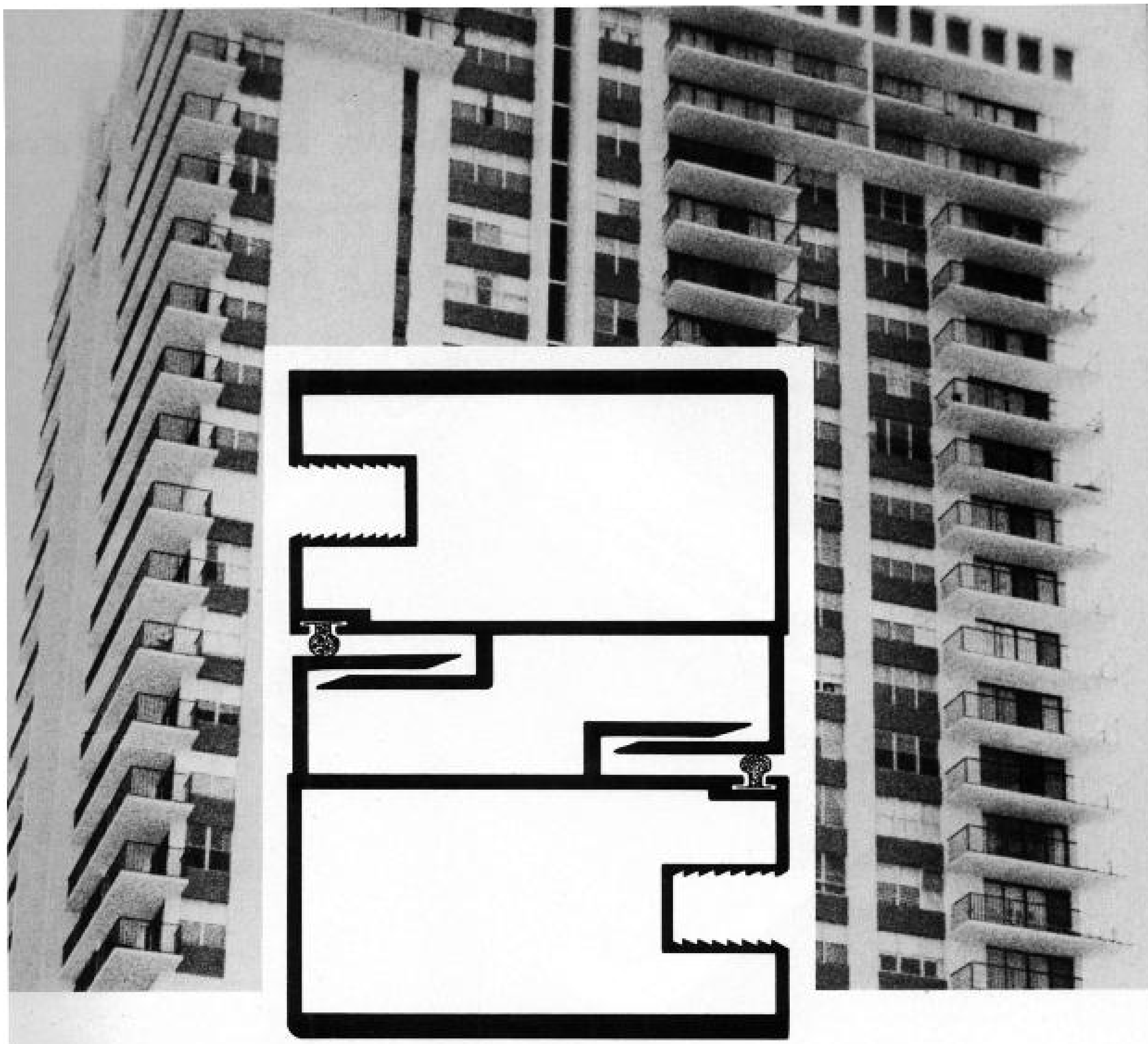




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Publisher/Executive Vice President
George A. Allen, CAE

Editor
Diane Greer

Assistant Publisher
Director of Advertising
Carolyn Maryland

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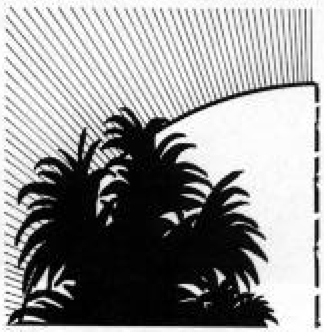
FLORIDA ARCHITECT

JOURNAL OF THE FLORIDA ASSOCIATION OF THE AMERICAN INSTITUTE OF ARCHITECTS

July/August, 1984
Volume 31, Number 4



21



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Features

Departments

Cover photo of Herbert/Halback office in Orlando by John Markham


APPLE AND BARTLETT
ARCHITECTS AND ENGINEERS
PROJECT-PROGRESS REPORT
FOR THE PERIOD
7/23/82
PROJECT: CITY HALL
NUMBER: 08005.00
PRINCIPAL:
PROJ MGR:
SPENT THIS PERIOD
HOURS DOLLARS
SPENT TO DATE
HOURS DOLLARS
TOTAL BUDGET
HOURS DOLLARS
PCT COMPLETE
EXP RPT
RATES
BUDGT EFFEC
DESCRIPTION
C CIVIL DEPT
E ELECTRICAL DEPT
H ADMINISTRATIVE DEPT
S STRUCTURAL DEPT
X SURVEY DEPT
TOTAL LABOR
OVER

EDITORIAL

A reporter for **The Orlando Sentinel** *interviewed me recently in preparation for a Sentinel supplement she and a group of writers and researchers had been preparing for some time. The supplement entitled "Florida's Shame" has since been published and has caused quite a stir around the State.*

"Florida's Shame", according to the **Sentinel** *writers, is miles of unabashed, disconnected, garish signs announcing tourist amenities, miles of litter, neon glitter and what the* **Sentinel** *calls "hi-tack". It is also miles of beachfront obscured from view by too many condominiums on some of the most valuable real estate in this part of the country. "The Great Wall of Florida" is what architect Carl Feiss, FAIA, calls the miles of condos which now stretch from Naples to Perdido Key.*

Interestingly, the problem has been clearly defined, but the solution is still hazy. Cleaning up the garbage along the streets is a beginning. Sign ordinances seem to be another step in the right direction. The really sad thing is that the tourists (who bring in all that revenue) don't really seem to care. They come to Florida expecting to see Mickey Mouse, Shell World and "hi-tack".

But, let's look at an interesting phenomena which occurs right in the heart of Orange County — the tourist mecca of Florida. In Orange County, and indeed most of Florida, all roads lead to Disney World. All of the litter-lined, fast food, quick stop, garish signed roads lead to Disney. But, once there, what do you see (or not see)? There's no garbage inside Disney . . . no tacky signs . . . no conflicting mix and mingle of this and that. The reason is that Disney would not permit otherwise. Why should we permit otherwise with our cities? Sure, tourists bring a lot of revenue into our state. But, that doesn't give them the right to litter, nor does it mean that we have to lower our design standards so that our highways become nothing more than one plastic building with one neon sign after another.

After all the tourists are gone, we have to live here and deal with the spoilage and the "hi-tack". Does Disney know something we don't? Do we care as much about our cities and highways as Disney does about its Central Florida acreage?

Diane Greer

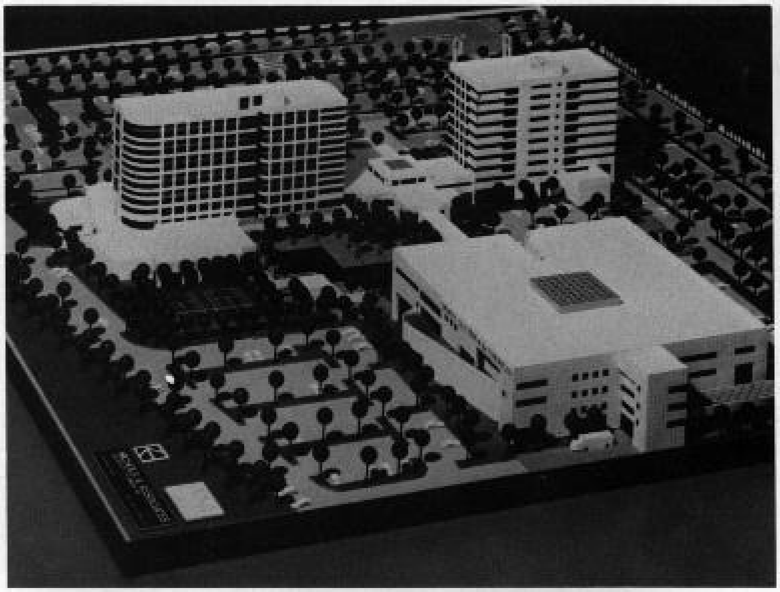
NEWS

The 1984 edition of two marketing resource directories compiled specifically for the design, development and building industry have just been published by Lord Communications Inc. and A/E Marketing Journal:

The Design and Building Industry's Publicity Directory and the industry's **Awards Directory** are guides for generating publicity and preparing winning design and construction award entries. The Publicity Directory describes the editorial requirements of over 300 key national magazines and journals, including individuals to contact, addresses, readership, editorial format and calendars and submission requirements. The Awards Directory describes more than 100 national awards programs, noting the purpose, jury criteria, type of recognition, and who to contact for more information. Both directories offer tips and suggestions for planning annual promotion programs and both directories can be ordered from:

A/E Marketing Journal, Box 11316, Newington, CT 06111

The prepaid price is $76 for the Publicity Directory, $38 for the Awards Directory, or $98 for both. Invoiced prices are slightly higher.



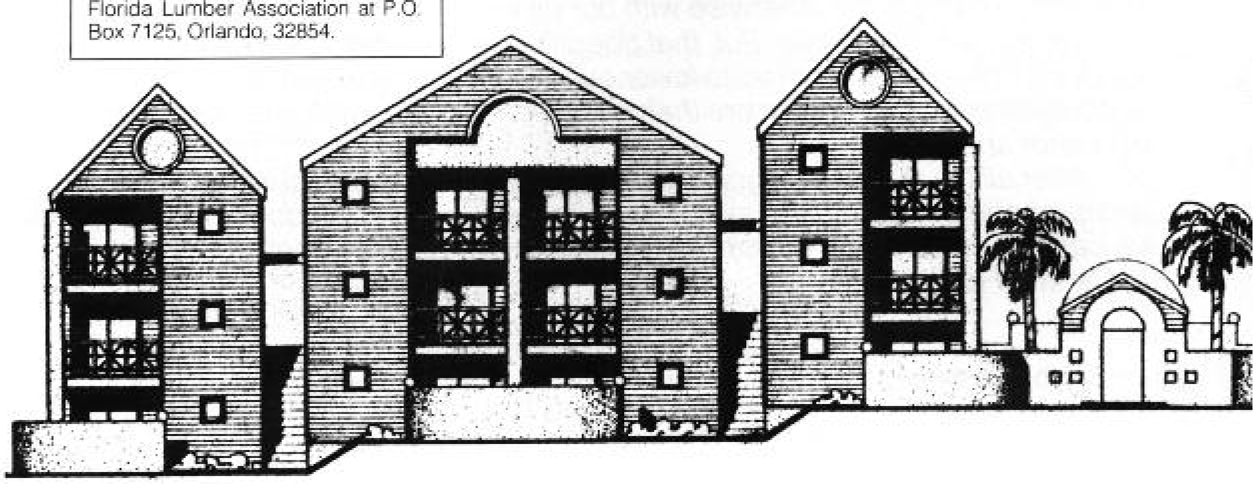
The Design Center of the Americas in Dania is in the first phase of construction. The $120 million complex was designed by Nichols and Associates, Architects and Planners of Coral Gables. The DCOTA will provide a secured enclave for the interior design trade with first phase construction to be a 260,000 square foot showroom building. Three more buildings are slated for future construction.

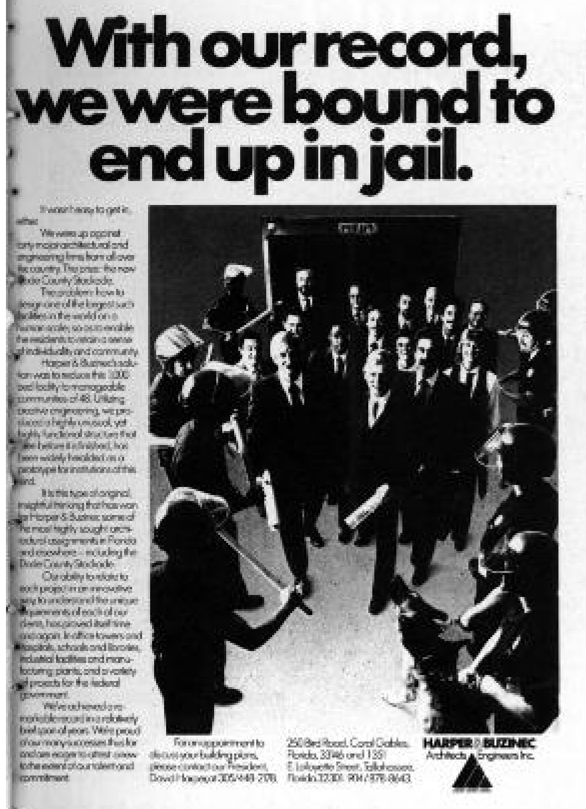
The Florida Lumber and Building Material Dealers Association will hold its 64th Annual Convention and Exposition September 12-14, 1984, at the Hyatt Regency Hotel and Curtis Hixon Hall in Tampa. Over 180 exhibitors will be displaying their products at this Exposition and guest speakers will include humorist Art Holst and news commentator David Brinkley.

If you'd like to attend, contact the Florida Lumber Association at P.O. Box 7125, Orlando, 32854.

The School of Architecture at Florida A & M University in Tallahassee is the recipient of several donations this year. The firm of Briel-Rhame-Poytner and Houser, Architects/Engineers, Inc. in Tallahassee contributed $2,500 in recognition of the work of the School and for support of its continued growth. This is the second year that firm has contributed.

Mr. Ed Grafton, AIA, Executive Vice President and CEO of the United America Development Corporation in Miami has donated $1,000 for the second year in a row. Mr. Andrew J. Ferendino, FAIA, former principal of the Miami-based firm of Ferendino, Grafton, Spillis, Candela contributed $500 as did Robert Graf, AIA, of Graf, Nichols, Elliott, P.A.







Harper & Buzinec Architects/Engineers were recognized at the 23rd annual Miami Advertising Federation's "Addy Award" presentation. The firm's ad entitled "With our records, we were bound to end up in jail" received an Award of Distinction, and another of the firms ads which dealt with a "Top Security" project for NASA received an Award of Merit. The ads were the work of Art Director Roger Chang and Copywriter Arthur Low.



charrette

(French, sharet) — 1. (noun) cart, wagon. 2. (noun) cart used to collect student drawings and models at project deadlines at the Ecole de Beaux Arts in Paris (19th century). 3. (idiomatic) en charrette - term used throughout the world by architects to describe the ordeal of a crash effort to meet a deadline.



Tallahassee architects Ivan Johnson, AIA, and Guy Peterson, AIA, have just completed designing a 24-unit condominium project in Tallahassee of which they are also the develpers. Architects Johnson and Peterson will begin construction on Phase I, the first 12 units, of "Meanwhile Ranch" as soon as the first eight units are contracted for.

Harper & Buzinec Architects/Engineers, Inc.'s President, David Michael Harper, AIA, represented the firm at a two-day meeting conducted at the American Institute of Architects at the Institute's Headquarters Building.

Twenty architectural firms from across the U.S. were invited to attend the meeting on how successful firms conduct the practice of architecture. The Institute's Practice Management Committee sponsored the event. While the AIA annually recognizes outstanding architectural designs, this is its first attempt to honor firms successful in a broad range of standards, including gross revenue, productivity, design, marketing, organization and public service. Ted Pappas, FAIA, is Vice Chairman of the Practice Commission and also represented Florida at the proceedings.

The 12 hours of discussion are currently being assembled into a report to the profession to appear in *Architectural Technology*. Major topics include the Future of the Profession and the Impact of Automation, the Definition of Quality Service and Quality Architecture, Current Practices in Marketing, The Architect's Responsibility to Clients and to Society As A Whole and What Enables a Firm to Achieve Excellence on a Variety of Levels.

Harper & Buzinec, which has Florida offices in Coral Gables, Tallahassee and West Palm Beach, was among seven firms in the "over 50 employees category."

Undertaking a new scholarship award endeavor, Greiner Engineering Sciences, Inc. of Tampa is providing educational funds to a University of Florida student entering the college's new Professional Master of Civil Engineering program.

The recipient of the scholarship is Paul G. Foley of Atlantis, Florida, who was awarded a BSCE degree by the university's College of Engineering in December, 1983. The award, which also provides an opportunity for the recipient to intern with the 75-year-old Greiner firm, is in the amount of $1,500 which is sufficient to cover both tuition and textbooks for a full year. Selection of the recipient was made by Dr. James H. Schaub, Chairman of the Department of Civil Engineering. His decision was based on various criteria established by Greiner Engineering Sciences.

The Master of Civil Engineering degree program was developed last year through a cooperative effort by the civil engineering education community of Florida as well as the Florida Section of the American Society of Civil Engineers.

MEMBER NEWS

David L. Engdahl has been promoted to vice president of architecture and engineering services for **The Haskell Company** in Jacksonville. With over 21 years of experience, **Engdahl** is a registered architect in 16 states and Washington, D.C. Sawgrass Commercial Village, a multi-million dollar retail and office complex in Ponte Vedra Beach, was built by **The Haskell Company** and opened in March. In addition, **The Haskell Company** has been awarded the design contract to renovate Barnett Bank of Florida's corporate headquarters in downtown Jacksonville.

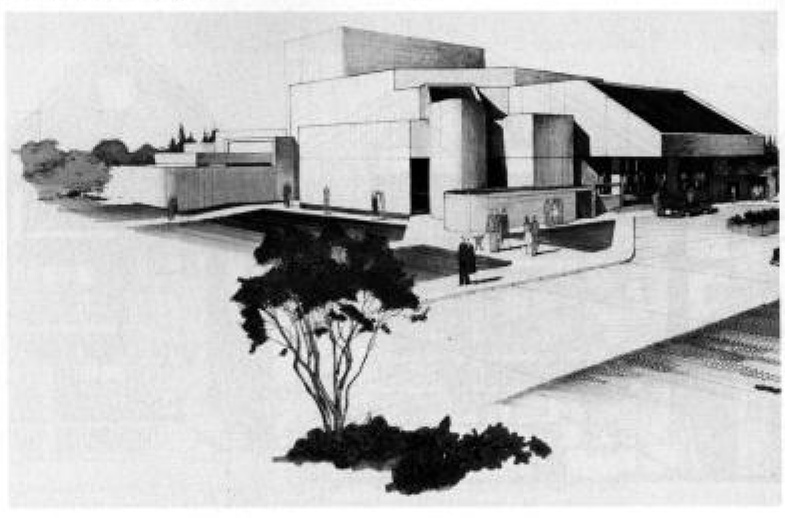
Maspons.Goicouria.Estevez, Architects, has been retained for the remodeling and expansion that will double the size of Larkin General Hospital in Miami. The firm is providing programming, master planning and architectural design for the $3.4 million project.

Stephen M. Page has joined the architectural staff of **Craven, Thompson and Associates.** Page will be responsible for implementing the architectural drawing software package for the firm's new computer system. **Federal Construction Company** has opened a new office in downtown Orlando with **Angus Smith, AIA,** appointed Vice President of Marketing. Smith will be responsible for business development in Eastern and Central Florida. **Russell, Martinez, Holt, Architects, Inc.** in Miami are the designers of the new Orlando Airport Holiday Inn on State Road 436 in Orlando. That firm also designed the Holiday Inn Crowne Plaza near Miami International Hotel which opened last year. That hotel is a "new concept" hotel for Holiday Inn which is headquartered in Memphis, Tennessee.

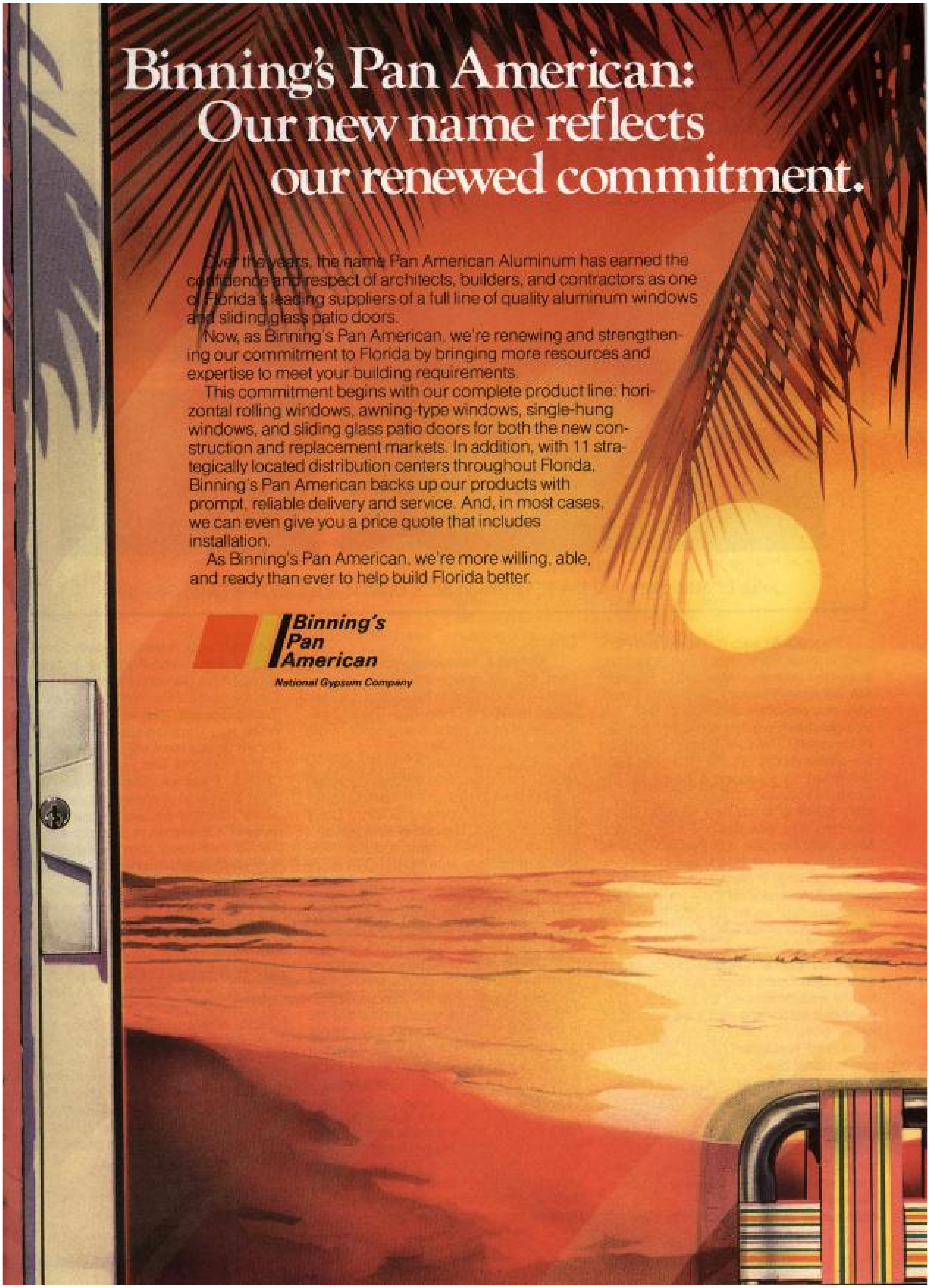
"Revitalizing America's Historic Resorts" was the theme of the "Back To The City Conference" held in Miami Beach's Historic Art Deco District in mid-April. The **Florida South Chapter** of the AIA was one of the contributing sponsors of the Conference. "Back To The City" was organized to discuss the growing movement of residential and commercial interests back to the decayed inner city. The Miami meeting explored the possibilities of the recent past, as epitomized by the Deco District, and the future for urban historic resorts. Florida's Second Annual Preservation Day was held on May 16, in Tallahassee and was kicked off by a cocktail reception in the Senate Chamber of the Old Capitol the previous evening. The day was filled with activities and focused on the theme "Preservation is Taking Care of America."

Gee & Jenson Engineers-Architects-Planners, Inc. is designing three communities for the Arvida Corporation in Boca West, a 1,436-acre development in Boca Raton. Also by **Gee & Jenson,** the new Harold Alfond Stadium at Rollins College in Winter Park. Construction on the stadium is completed and seating for 600 is available. **Raymond J. Rafferzeder** is the new Manager of Engineering and Architectural Services at the St. Petersburg/Tampa Bay office of **Gee & Jenson.**

Schwab & Twitty Architects, Inc. have completed the designs for the renovation of the main auditorium of Palm Beach Junior College in Lake Worth. The $2.1 million renovation will significantly increase the size of the building which now seats 500.



Palm Beach Junior College Auditorium renovation by Schwab & Twitty Architects.


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As Binning's Pan American, we're more willing, able, and ready than ever to help build Florida better.
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National Gypsum Company

Peacock & Lewis Architects and Planners in West Palm Beach has appointed three new partners—**Maynard C. Hamblin, AIA**, secretary/treasurer, **Stephen L. Boruff, AIA**, vice president and **Paul E. Neff, AIA**, vice president, will now serve on the Board of Directors. The new Barnett Centre on the eastern shore of Lake Worth has been designed by **Peacock & Lewis** for the Cove Associates of Nashville. The ten-story building is the new regional headquarters and was designed by **Gordon Mock, AIA**. Also new from **Peacock & Lewis** is the Bank of Palm Beach and Trust Company Building. Project architect **Glen P. Harris, AIA**, designed the contemporary/Mediterranean styled building with 3,500 square feet of office space.

The 54,200 square-foot reception center complex at Sandestin Beach Resort on the Gulf Coast opens this month. The facility was developed by the Bos Company of Jacksonville and it will consist of sales pavilion, resort-guest check-in, store and restaurant, bank and retail-professional building. All of the buildings in the complex are connected by an intricate system of trellised decks and are oriented to a landscaped lake. In addition, Landstar Homes, one of Central Florida's largest residential developers, has retained **The Evans Group** to design a new line of single-family homes, villas and townhouses for its 3,000-acre residential community of Meadow Woods south of Orlando.

Nichols & Associates Architects/Planners, Inc. will design the future Deerfield Beach Grand Hilton in the style of the Palm Beach mansions of the 20's. The $17 million, eight-story hotel is a project of the Sausman Hotel Group.

Sengra Corporaton, developers of Miami Lakes, has hired **Baldwin Sackman + Associates** to design the master plan of their latest development Graham Dairy Lake Office Park. The park is slated to contain over half a million square feet of office space ranging in size from two to eight stories.

Miami's Architectural Club voted the City of Miami's Central Support Facility, designed by **Spillis Candela and Partners**, the second best structure in the city. The new CSF is part of Miami's expanding Downtown Government Center. **Spillis Candela** began work on the project in 1980 and it is due to be completed in June of this year. The project brings together advanced mechanical and electrical technology, a five-level parking garage, retail space and various government support functions.

Miami architect **Jose M. Corbato, AIA**, has joined the firm **Architects International, Inc.** as a principal. He will head the Construction Division of the firm in addition to important administrative functions. **Paul Buzinec**, Principal in the firm of **Harper & Buzinec**, has been appointed Director-at-Large of the University of Miami School of Architecture Alumni Association. **Buzinec** obtained his Degree in Architecture from the University of Miami in 1971. Architects **Robert Biscardi, Wayne Smokay, Robert White** and Certified General Contractor **Robert Szafranski** were made Associates of the Maitland firm of **Helman Hurley Charvat Peacock**. The Babcock Company, a Division of Weyerhaeuser, has recently retained the architectural firm of **Baldwin + Sackman** to design the master plan of their latest commercial development Marina Lake Business Park in Miami.

TECON, INC., Technical Specification Writers, is the recipient of an Honorable Mention Award from the Construction Specification Institute, a national organization with 17,000 members. The award was in the category of Industrial Buildings and was for the Research and Development Building and Zimmer Corporate Headquarters Building in Boca Raton. Architect on the project was **Ken Hirsch, AIA**. Receiving the awards at the CSI National Convention in Dallas were **Sheldon B. Israel, FSCI, CCS**, President of Tecon, **Robert Kipp Mayer, CSI, CCS**, Executive Vice-President of Tecon and **Paul Just, Associate AIA, CCS**, who prepared the specification for the project.

"IDP? I RUN A PROFESSIONAL FIRM — NOT A SCHOOL!"

H. Dean Rowe, AIA and Perry Reader, AIA

The above, unfortunately, is the attitude of too many of our practicing professionals within this "Naisbitt Trend Setting" state of ours. It is our opinion this attitude is largely because of lack of knowledge of the Intern Development Program and a confusion as to where the majority of the responsibility really lies. The fact is it is not primarily with you, the practitioner, but rather with the intern. Certainly the architect must accept some of the responsibility, but if properly approached, that responsibility can yield far more advantages in the way of motivated and productive staff than you can ever imagine. It is our strong feeling, and that of many other practitioners who are presently participating in this program that increased motivation and productivity are a direct result of participation in the Intern Architect Development Program.

IDP interns do not expect you to alter your office to accomodate them. They know you will require them to perform a primary function. They ask only for your willingness to provide opportunities for exposure to a range of office activities.

IDP interns understand that internship is a two-way street. If they expect to receive opportunities they will contribute far more than they receive.

IDP interns are expected to supplement their office experience with independent study on their own time. It's part of IDP — and the benefit accrues to you.

IDP interns are responsible for periodiclly documenting their internship experiences. This gives you a personnel management tool for assessing employee performance and determining the most productive assignments.

IDP interns may enter the program upon completion of their third year of school and finding a summer job or part time job during school. Their IDP records help you to better assess their abilities and experience as potential employees.

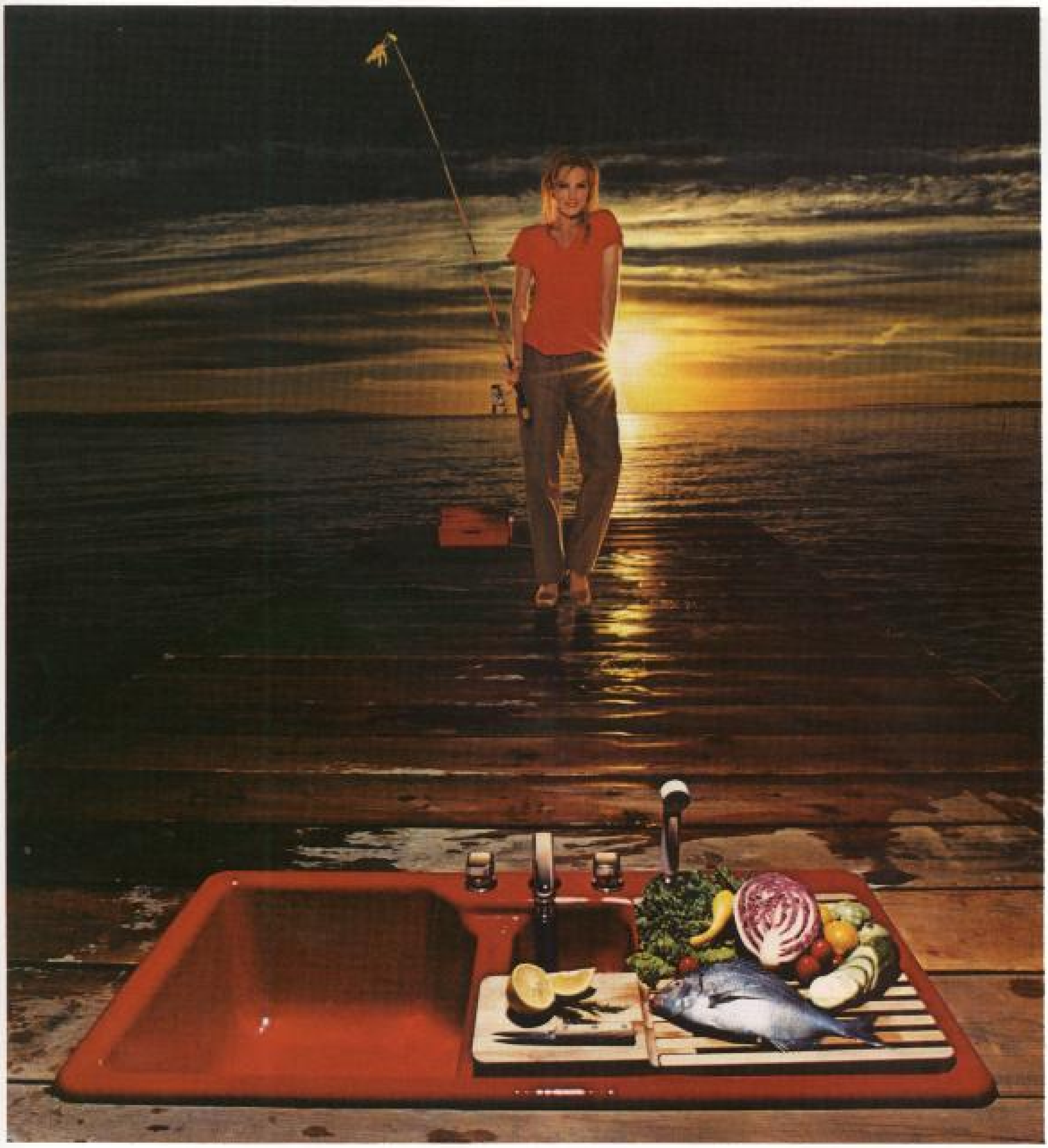
IDP interns for the first time ever have a status, that of Intern Architects. That status can be helpful to you in marketing your team. They no longer need to be referred to as draftspersons or architectural graduates.

Our profession has always been the framework for architectural apprenticeship. In the past, an attitude has prevailed that this period of apprenticeship is a time for interns to find the reality of practice, a time to be stripped of the insulation provided by the academic environment of a formal education. Faced with the position that apprentices are initially not profitable entities, our profession has looked down upon the graduate as a result of their lack of basic skills and sometimes viewed them as tainted with the methodology of their educational background. As such, until an intern recognized the reality of practice and demonstrated a potential worth, our profession refused to take to heart the value of their training. Never before have we been asked to look upon the proper training of interns with regard to the quality of our profession.

IDP seeks to integrate the intern into the profession in a much more organized and positive manner. It makes them aware of how to become a productive part of the profession, and do it in the most effective way. Through this program, interns recognize that we are offering them an opportunity. It is a result of these opportunities and our interest in the intern, that they become more involved and motivated so as to contribute more than what they take.

Since February 1, 1982, the Intern Development Program has been mandatory in Florida. The decision by the Florida Board of Architecture to embrace this program was strongly motivated by our Practice Act which requires that interns demonstrate their competency for registration in three areas: education, examination, and experience. IDP measures the experience requirement by monitoring the setting and type of training that the intern is receiving. Through the establishment of training requirements the intern gains knowledge and skill in critical areas of architectural practice. It provides an organized system for recording these internship experiences as well as providing supplemental education opportunities and gives the intern the best advice that the profession has to offer. The training categories are divided into four main areas:

Cont. on pg. 36



CAST ASIDE THE GALLEY SLAVE ROLE.

Tie into the Epicurean™, Kohler's food preparation center, and catch the latest in kitchen freedom.

Bring convenience on board. With the wooden drain deck, the hardwood cutting board and two basins — a scrubbing basin for the big jobs and a central disposal bay.

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It's shown in Sequoia with Alterna faucet and optional sprayer. Other faucet and color combinations are available.

The Epicurean from Kohler. It's a bold, beautiful way to cast aside the galley slave role.

See us for more information on this and all Kohler products for kitchen, bath and powder room.

THE BOLD LOOK OF **KOHLER**

MR. WOULD-B-ARCHITECT AND THE GREAT MASSAGE PARLOR CAPER

Doug Gooch

After considering the information this article was to contain, I immediately panicked, called the Editor of FA and requested six additional pages to add to my allocated four and space in three more issues to begin to cover the subject. We compromised. This article is still four pages and there may be space in the next issue . . . provided there is profound response from you . . . the "Would-B-Architects!"

Today's architects attempt to perform an increasingly complex role as they pursue what began for most of them as simply . . . **a desire to design.**

A purveyor of architecture, properly schooled for business would find a thorough understanding of law a requirement. A single negative headline "Architect Being Sued" can do more to damage a firm's future than a hundred positive headlines to the contrary. I'm sure you know examples.

Having learned how to cover one's derrier, an MBA should follow to accomplish the day-in/day-out regime of running a "simple" practice. Skills in finance, accounting, profit sharing, health and auto benefits, billings and, most important, collections should be acquired. Then, of course, minor degrees in Public Relations, Advertising, Speech Communications and, lest I forget, Marketing.

I make these opening remarks, only to identify the complexities of the profession known as architecture. None of these skills however, would be necessary, without a contract. A marketing plan should be the first step to securing that contract.

Marketing for professional services is not a secret formula, known only by those few select firms who constantly come up on the short-list. At least, it doesn't have to be. No, I'm not selling a book . . . yet.

Ever notice how the partner who does the "marketing" for the firm tends to have his name first . . . or is the only name, followed by "and Associates"

Following are a few guidelines I have learned from many of you, my competitors, and from firms I have had the good fortune to represent.

Professionals regularly blaspheme the words "**Marketing**" and "**Sales**" by considering them synonymous . . . THEY ARE NOT.

Marketing — I feel, is best defined as identifying a need.

Positioning — Is as it infers; being positioned (prepared) to respond to an opportunity, identified by marketing.

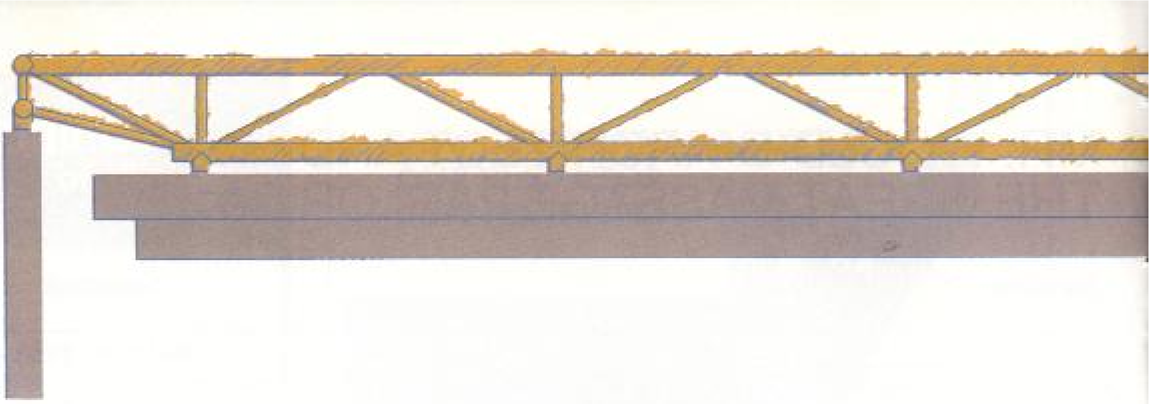
Sales — Is an action taken to secure a contract as a result of being in position to do so.

Networking — Is an information resource developed through business contacts.

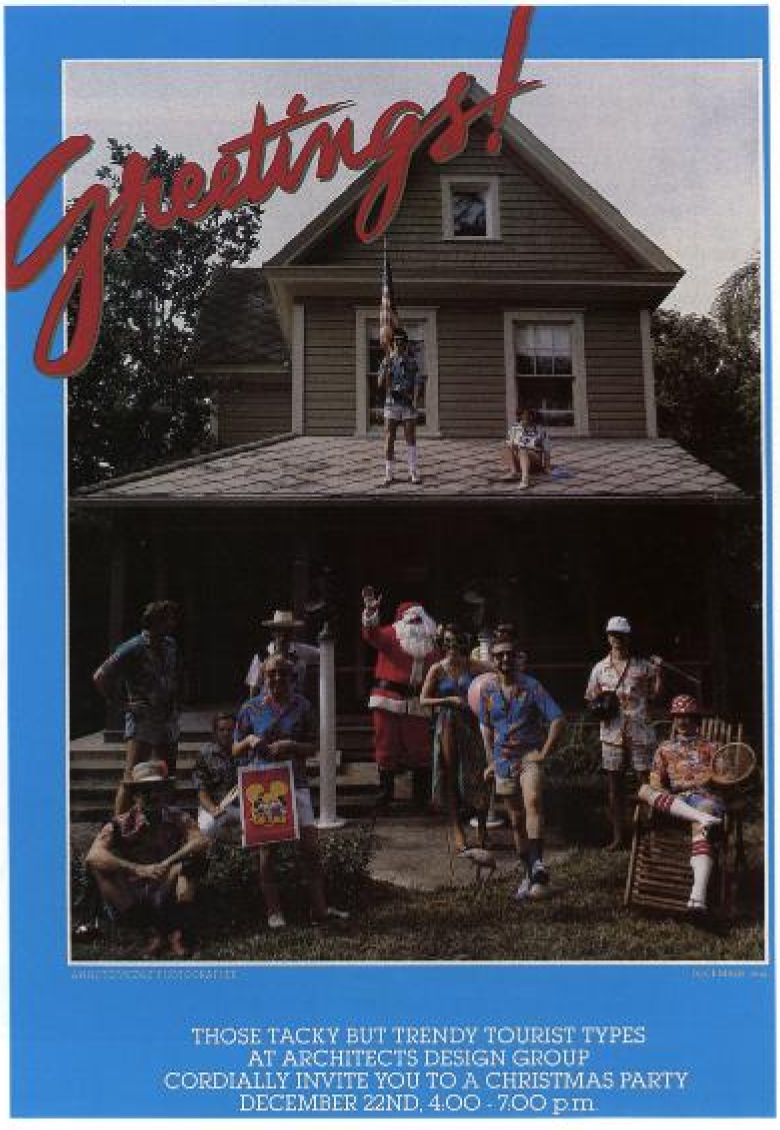
The grammar lesson behind us, let us move on to some basics of new business development:



An original art piece commissioned for the Architects Design Group of Florida, Inc. for use at Christmas. Oil painting on canvas by J. Welch.



Above: ADG poster of the passenger terminal they designed for the Orange-Seminole-Osceola Transportation Authority. Below: ADG Christmas 1982 poster. Photo by Anne Tomczak.



Sources

Old Business: Your best source of new business is old business. Referral and repeat clients are still, and always will be, your least expensive and most cost effective source of new business development.

New Business: Projects can be identified through various vehicles of new business development. Some markets are made easy, Federal Contracts—Commerce Business Daily, State of Florida—Administration Weekly, County and City—Legal Notices in Local Papers.

Private industry, unlike government agency work, is much more elusive. Through networking, new markets can be explored and old ones expanded.

By this time you are saying, "When is he going to tell me where to find work." Don't hold your breath, I'm not!

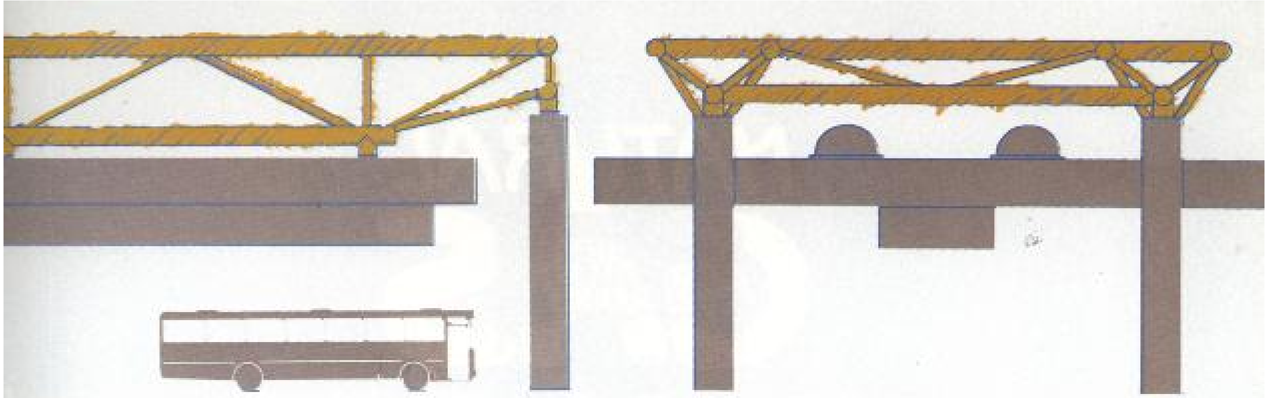
What I hope to accomplish is to give you ideas which you may or may not agree with to assist you in developing your Business Development Program.

How to Begin . . . Commitment and Planning

A sincere commitment must be made by the firm principals to proceed with a business development program. At this time Architects must also do something few find easy to do . . . recognize they can not do everything. This will become more obvious if the practice is to succeed. This program will include many different functions. Some basic understandings need to be reached as you begin.

Self Awareness

The image we have of ourselves is seldom the way other people perceive us. A healthy exercise for a firm to conduct is an in-house survey asking the question "What kind of firm are we?" Follow this by asking the same question of people outside the firm, for example, ask a manufacturers' representative; he'll tell you you're God. Ask your Mother and she will tell you you are perfect. Ask your clients and they



will tell you "YOU'RE TOO EXPENSIVE!" Somewhere down the line you will arrive at something called a public image. Chances are your self image and the publics' image are not the same; however, the information will prove useful in the future.

Three Throws For A Quarter

Of the Architects I have met, all had one thing in common, a fantasy project. It may be their solution for the East Wing of the National Gallery, now lying hidden under mat board scraps in the bottom drawer of the flat file or putting their grandmother's dresser-shaped building in the heart of a major city. The design you would like to do and that which pays the bills are not usually one in the same. My suggestion to designers has been to list three of their favorite design types (i.e. office buildings, school facilities, massage parlors). Then to list the top five real project types being constructed in their market (i.e. hotels, multi-family housing, office buildings). What evolves is an understanding of what you like to do and what the market is doing. You may or may not find opportunities. This information will establish the foundation of your marketing plan.

Visual Medium

Architecture, we all can agree, is a visual profession. The finished project stands to please, or sometimes haunt, us. Aside from traditional symbols of corporate identity; buildings, corporate brochures, proposals and business cards, other forms of communication are available to express the image of a firm.

Architects Design Group has chosen to present a somewhat unique method of corporate imagery. Through the assistance of Green Apple Publishing, a Winter Park publishing company, Architects Design Group has developed an ongoing corporate poster campaign which is used at Christmas as well as to promote a particular project.

Christmas at ADG has become known as a time of "What will they think of next?" Client interest in receiving an ADG poster has reached the point where if they're not received by November, we get phone calls asking where they are. Incredible!

The Orange-Seminole-Osceola-Transportation-Authority (OSOTA) provided ADG an opportunity to design a downtown passenger terminal for Orlando. ADG commissioned Steve Gibbs of Cibley, Peteet Design, Dallas, Texas to design a poster of the facility. Copies were then presented to the mayor and other prominent officials. The total distribution of the poster incorporated not only local, state and national agencies, but foreign contacts as well. This campaign provided ADG international exposure through the vehicle of a graphic image.

Visual Presentations

"Welcome, Mr. Would-B-Architect, you have forty-five minutes for presentation, with fifteen minutes for questions." Sound familiar? The visual presentation an architect uses to communicate with a potential client may be the first time that client has "seen" the architect's work.

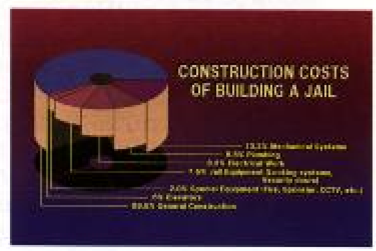
The methods and styles of presentation used by most architects evolved from their first critique in Design 101. Unfortunately, many have not improved much past that point.

Visual Presentations, as the title implies, are "visual experiences." The majority of readers of this magazine have had an opportunity to visit Walt Disney World. If you have not, you should, not for the architecture, but to observe highly developed visual and verbal communication. Imagine an Architect attempting to hold a client's attention for twelve hours. No, I am not suggesting Snow White for your next presentaton. I am suggesting being as professional in the execution of your presentation as you are in your design. This does **not** directly equate to dollars spent. I have had the opportunity to prepare presentations ranging from ten to one thousand dollars in cost. Both were appropriate for the situation; both got a contract (if they all did, I would be writing this

Cont. on pg. 20

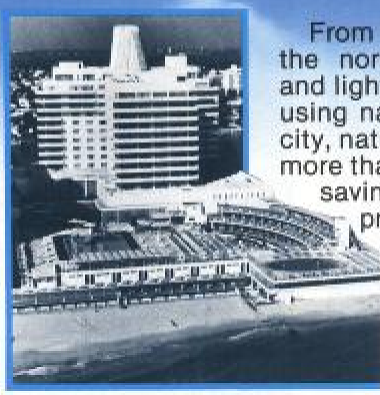






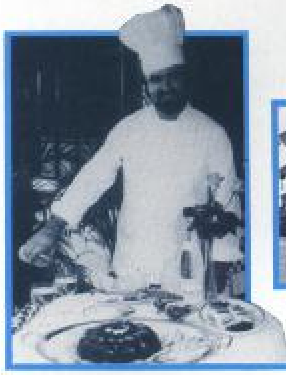
NATURAL GAS

A Powerful Benefit For Florida Business!



From the beaches of South Florida to the northwest panhandle, businesses and light industries have a lot to gain by using natural gas. Compared to electricity, natural gas can cut energy costs by more than half! That means healthy cost savings for citrus and other food processors, for hospitals and nursing homes, even for high-tech manufacturers.

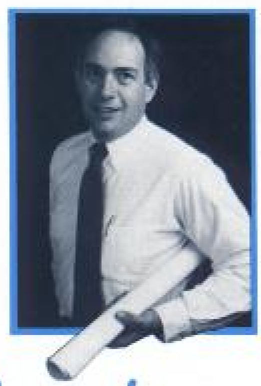






Light industries should look into the benefits of cogeneration, using natural gas to produce the heat they need, and putting excess heat produced to work generating electricity. Fleets of commercial vehicles could all run more economically on compressed natural gas, producing far less pollution in the process. And speaking of pollution, natural gas is by far the most sensible fuel for Florida's sensitive environment. Since natural gas produces none of the detrimental hydrocarbons that are released when oil and coal are burned to generate electricity, the use of natural gas instead of electricity helps preserve the environment so important to the future of Florida while it saves on energy costs.

So whether you're canning foods or making computer chips, look into the savings natural gas has to offer to your operation.



Gas Gives You More For Your Money!

Get The Facts From Your Local Natural Gas Company

Florida Natural Gas Association

Dear Editor:

In the May/June issue of The Florida Architect, writer John Habich's article, "Odeans of The Golden Age," did not properly credit Shepard Associates' major contribution to The Florida Theatre.

Herschel Shepard, FAIA, was the restoration architect and author of a major portion of the contract documents with Catherine Lee, AIA, overseeing the work of the many fine craftsmen who restored The Florida Theatre.

KBJ's role as the architect for The Florida Theatre was in design and project management with color coordination and furniture selection by Janice Young, ASID, of KBJ.

Please include credit for this significant restoration by Shepard Associates in your next issue.

James Rink, Jr.
Vice President, KBJ Architects, Inc.

THE FLORIDA THEATRE PROJECT

Owner:
Arts Assembly of Jacksonville
Architect:
KBJ Architects, Inc.
Restoration Architect:
Shepard Associates
Structural Consultant:
Smith, Hardaker, Huddleston & Collins, Inc.
Mechanical/Electrical Consultant:
Van Wagenen & Searcy, Inc.
Theatrical Consultant:
Brannigan-Lorelli Associates
Acoustical Consultant:
Bolt, Beranek & Newman

Dear Editor:

The May/June issue of Florida Architect, page 7, incorrectly identified "Wayne Rogers, AIA" as receiving "an Award of Merit" in the 1984 Indian River Awards Program. The correct information is: CAG Architects received an Award of Excellence for the Seo Residence in the Indian River Awards Program.

D. Wayne Rogers, Intern Architect



Cont. from pg. 15

article from a 48' Hinkley in Green Turtle Quay . . . they don't).

A presentation is given to communicate to the persons selecting, why your firm is the one for the job. Remember all other firms competing are trying to express the same point.

Imagine shopping for a can of peas and four varieties are on the shelf. One with plain white label and "peas" in 28 point helvetica; no mention of manufacturer. Two are similar; a photograph of peas with "peas" across the top, each with manufacturer's logos prominently displayed. The fourth, a slightly smaller can, silver foil wrap, brush script on a deep green field, and french name with "gourmet style" carefully placed. You tell me which is most and least expensive, they are all the same peas.

Presentations should be designed to relate to the type of client. This does not change the quality of the material presented, only the manner in which it should be done.

Media Design Group of Winter Park and Tampa have a terrific piece of equipment to improve your slide presentation graphics. Examples shown here illustrate the diversity of possible images. The computer-generated graphic can give your firm a tremendous jump on the competition.

To begin a graphic slide library, a firm should create slides of their logo and general title slides. These can then be used in future presentations.

Executive Summary

I've only begun to address new business development. I have defined some terms so we understand each other. I have not given you twenty new leads. I did ask you take a long hard look at what you are doing, and what you would like to be doing. I've shown you some examples of some not so ordinary graphics. I spoke of the idea of a presentation being a "visual experience." If we're all the same "peas," how do we get the job and for what fee? Good slides are a start.

In the next issue I plan to address creating a corporate identity program. Stay tuned and don't hesitate to send cards and letters to the Editor.

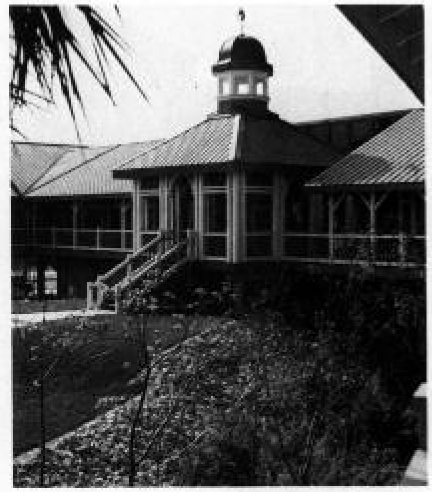
Doug Gooch *Is Director of Marketing for Architects Design Group of Florida, Inc. in Winter Park. He is a nationally recognized speaker on the topic of Marketing and Communications for the design professional.*

"THE RIGHT STUFF"

On the following pages, FLORIDA ARCHITECT will examine three projects which collectively represent the work of architects, landscape architects and planners who have been environmentally responsive, whether their project is in an urban setting, on an island or in an oak hammock.

Each project says "Florida" in the best possible way.

The restoration of the Herbert/Halback office in Orlando is a sensitive adaptive use project which preserved two fine vernacular buildings dating from the 1920's. The restoration is dazzling in concept and execution. On Sanibel Island, the new City Hall looks as if it could be a restoration, but it isn't. The structure is true to historical precendent and is as unique as the island itself. At Hobe Sound on a site that ranges from pine forest to mangrove, sits Loblolly Bay, a new residential community that combines the very best work of man and nature where neither infringes on the other. Each project represents good design with critical concern for the environment and great sensitivity to the user.

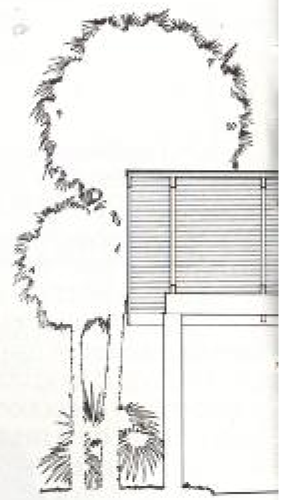






Sanibel Island City Hall
by The Stewart Corporation



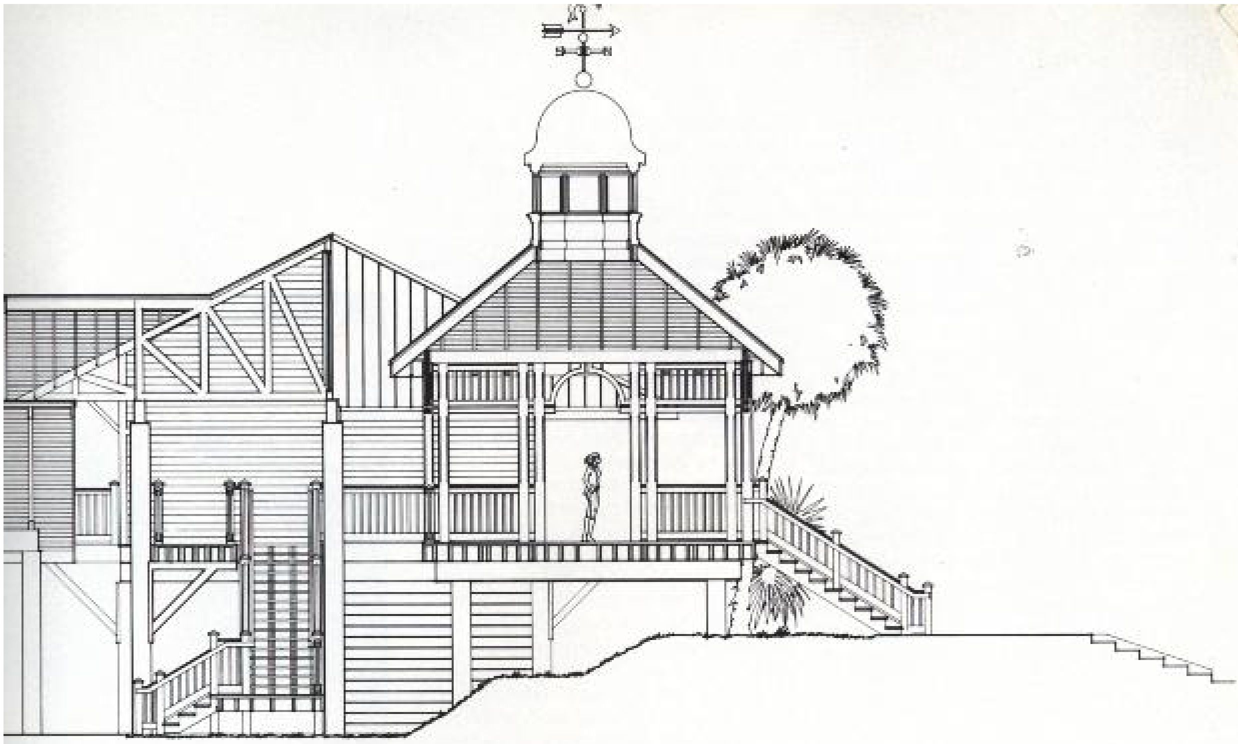


Sanibel City Hall
Section at Entrance
0 1 2 3 4 5 10

This page, above left: Verandas and entrance from courtyard. **Ab**
Section at entrance. **Below:** Veranda details. **Opposite page, left:**
Interior of courtyard from bridge. **Right:** Detail of cupola at courtya
entrance.



Project: The Sanibel City Hall
Owner: City of Sanibel
Architect: The Stewart Corporation
Principal-in-Charge: J. Benton Stewart, AIA
Architect of Record: Enrique Woodroffe, AIA
Project Architect: Kevin Fitzpatrick
Contractor: Stinson-Head
Engineers: Mechanical/Electrical, Best and Associates
Structural, William Paxton and Associates
Landscape Architect: Gail Boorman
Photographer: Roger Phillips







When The Stewart Corporation was selected by the City of Sanibel to design its new City Hall, the decision was made that the resulting building would not be another of the glass and concrete towers that are rapidly overtaking Florida's coastline. What evolved, instead, is a building that is so eminently suitable to the site, and to the island, that it almost appears to be a restoration.

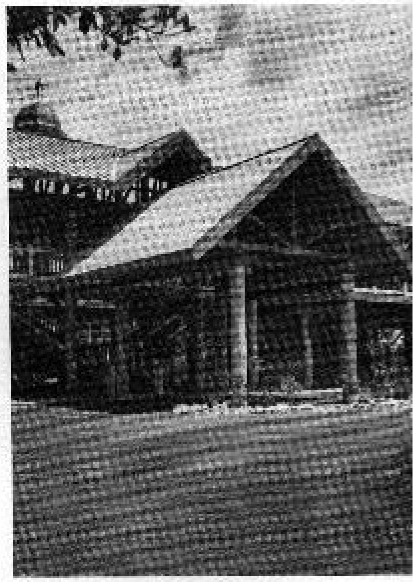
J. Benton Stewart, President of the Stewart Corporation, knew that people went to the island of Sanibel to escape the hustle and bustle of large communities. After interviewing Sanibel's elected officials, citizens, and city employees for a day-and-a-half, Stewart learned just how unique the community really was. He found that the citizens wished to preserve Sanibel as a semitropical island with a lifestyle that was harmonious with the environment. The people felt that the community's buildings should take a back seat to nature, harmonize with it and remain humble in the process.

The resulting design of the City Hall, which must also function as a "Hurricane Refuge of Last Resort", is as unique as the island itself. Sitting seventeen feet above sea level, it is a wooden, U-shaped, one story building supported on pilings. There are 10,988 square feet of normal construction and 7,114 square feet of hurricane refuge construction for a total of 18,102 square feet. With a total cost of $1,396,000, this amounted to $77 per square foot.

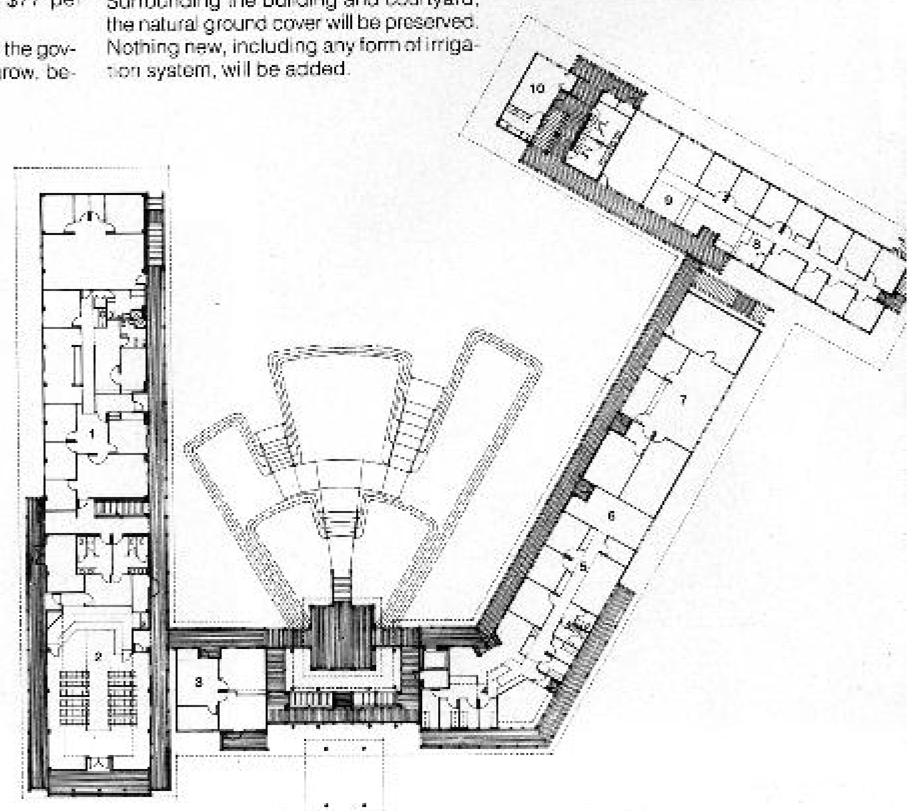
The City Hall is a building that the government it houses will never outgrow, because Sanibel is one of only two cities in the nation that has limited development. The City Hall is built on a site remote from the center of town and in a way, it turns its back on urbanity. The design provides that workers inside are never far from windows or the outdoors and the windows are operable double-hung sash. While there is central heating and air conditioning, the desire of the city officials is to use them as little as possible. Ceiling fans are used to increase ventilation.

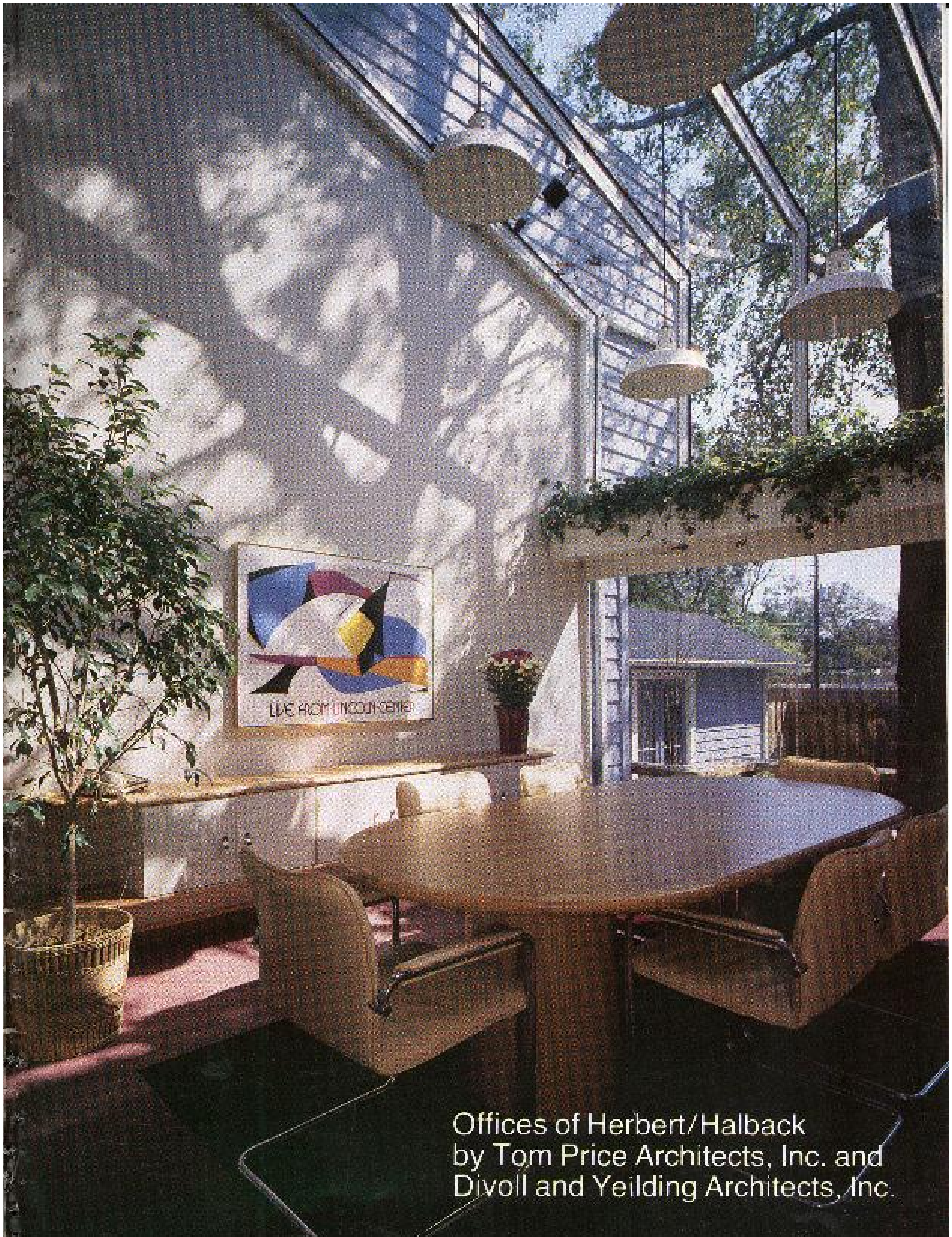
In an effort to make the exterior of the building respond both passively and efficiently to the island's environment and history, as many natural materials as possible were used in construction. The building has deep overhangs, weathered siding and a metal roof — all of which are historically accurate and they help give the structure the desired humility the architect wanted. In fact, the only facet of the building that identifies it as a government structure is the pavillion in the center, which creates a "city hall-type" statement. The lighthouse complex located on the tip of the island was an influence on the design and site planning of the City Hall.

Through its shape, the building is designed to reach out and embrace the site. The courtyard, or square, created by the U-shape of the building faces a lake and is landscaped with native vegetation. Surrounding the building and courtyard, the natural ground cover will be preserved. Nothing new, including any form of irrigation system, will be added.



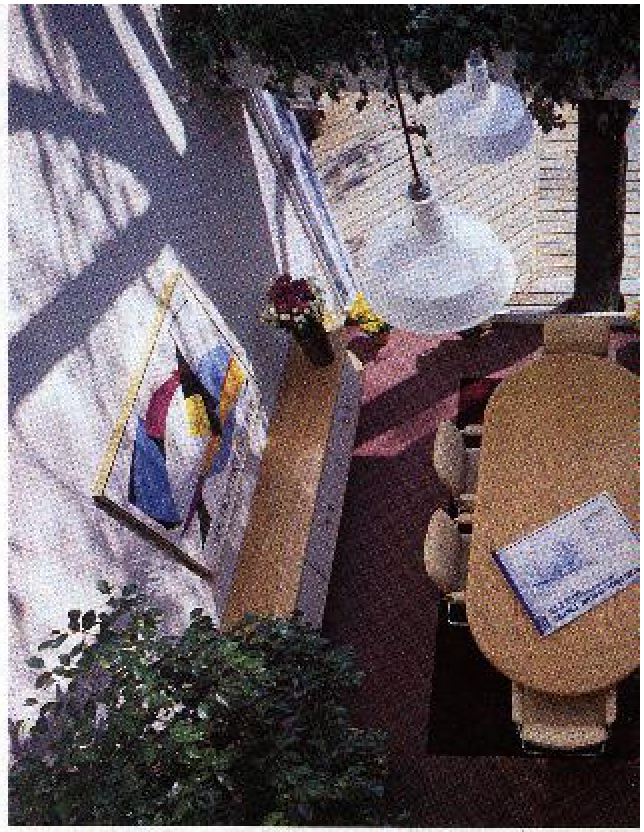
Above: Main entrance pavilion. **Below:** Floor plan.





Offices of Herbert/Halback
by Tom Price Architects, Inc. and
Divoll and Yeilding Architects, Inc.

Project: Commercial Office, Orlando, Florida
Owner: Herbert/Halback, Inc., Landscape Architects, Planners, Engineers
Architects: Tom Price, Architects, Inc., Project Architect, and Divoll and Yeilding, Architects, Inc.
Consultants: Herbert/Halback, Inc.
Photography: John Markham

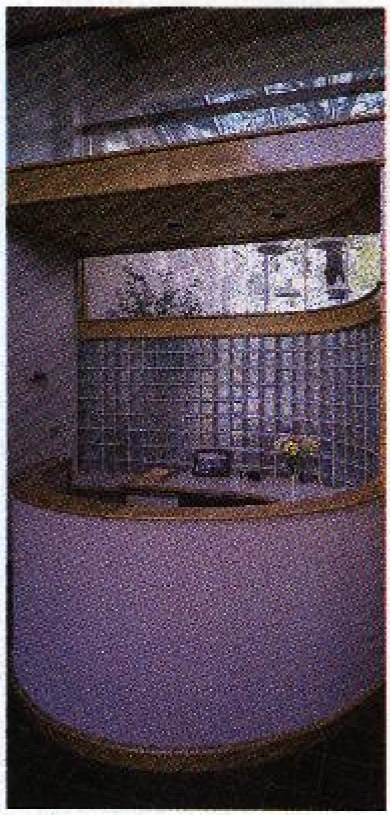


Side by side on East Concord Street in one of Orlando's oldest residential neighborhoods sit two frame and stucco houses which were constructed around 1924. Since the plan and exterior appearance of the two buildings is so similiar, there is speculation that the houses, along with a third one which flanks them, may have been designed by the same person. In any case, the houses were recorded by the Florida Division of Archives and History for inclusion in the Eola Heights Historic District. The structures, while not singularly unique, are good examples of what has come to be called Florida vernacular and they have survived half-a-century in good condition.

Since office life in a downtown center has both its pleasures and its problems—ranging from escalating rental rates to impossible parking — the problems were sufficient to prompt a growing Orlando landscape firm to seek new quarters on the fringe of the downtown. The firm also wanted to own its building and they began looking for one to buy in Eola Heights. Glenn Herbert, president of the firm, had always been interested in historic preservation and when he and his partner, Fred Halback, spotted twin 1920's houses within Orlando's Downtown Development District, they couldn't resist. The charm of the houses and the potential tax benefits of turning them into offices provided a new headquarters for Herbert/Halback, Inc. Landscape Architects, Planners and Engineers.

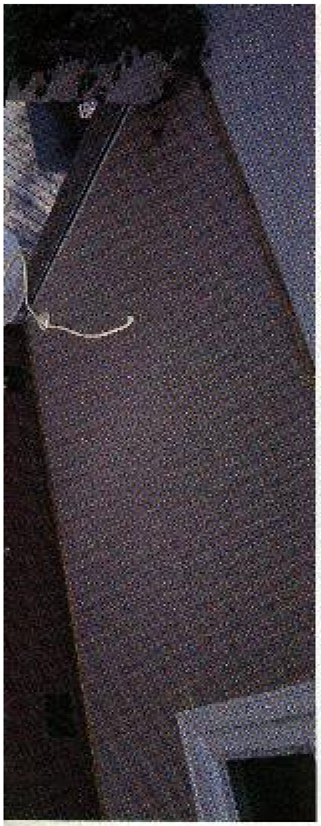
With the idea of connecting and renovating these nearly identical two-story town houses, the partners bought one with an option to buy the other in six months. They immediately moved into one of the houses and began living with the structures, allowing the office patterns and needs to establish themselves. This six months "waiting period" gave the partners time to nurture a sensitive, yet creative, design solution which involved connecting the structures at 112 and 114 East Concord Street.

To accomplish this design feat, Herbert and Halback hired Tom Price of Tom Price Architects, Inc. and Leslie Divoll and Chalmers Yeilding of Divoll and Yeilding, Architects, Inc. to collaborate on the plan and help Herbert and Halback translate their ideas into detailed drawings and floor plans. This team worked to create offices for the landscape firm which would have a strong contemporary and design quality, but which would also make a statement about the occupant's approach to design. As part of this statement, however, it was important that the structures remain sympathetic to the original architecture and the single family character of the neighborhood.





This page, above: Conference room. **Left:** Reception desk. **Above:** Entry and reception desk from above. **Opposite page, top:** Restoration drawing of buildings joined courtesy of Tom Price Architects. **Below:** Houses at 112 and 114 prior to restoration.



The main design constraint on this project was budgetary and that necessitated exploiting the existing structural systems and retaining the existing floor plan in the major entry and to accomodate second floor traffic from one building to another. Finally, the unified structures had to function well as a whole, while preserving the individual exterior identity of each building.

The architect's solution was to link the two buildings with a two-story "greenhouse" structure detailed with the wood trim common to both houses. The transparent/reflective quality of the glass would not compete with the finishes or detailing of the existing structures and, at the same time would make the statement, "we are landscape architects", by minimizing the separation between the indoors and the outdoors. The connector serves as the major entry for the unified structure and as a conference area. The original porches were enclosed with clear glass and are now utilized as work spaces.

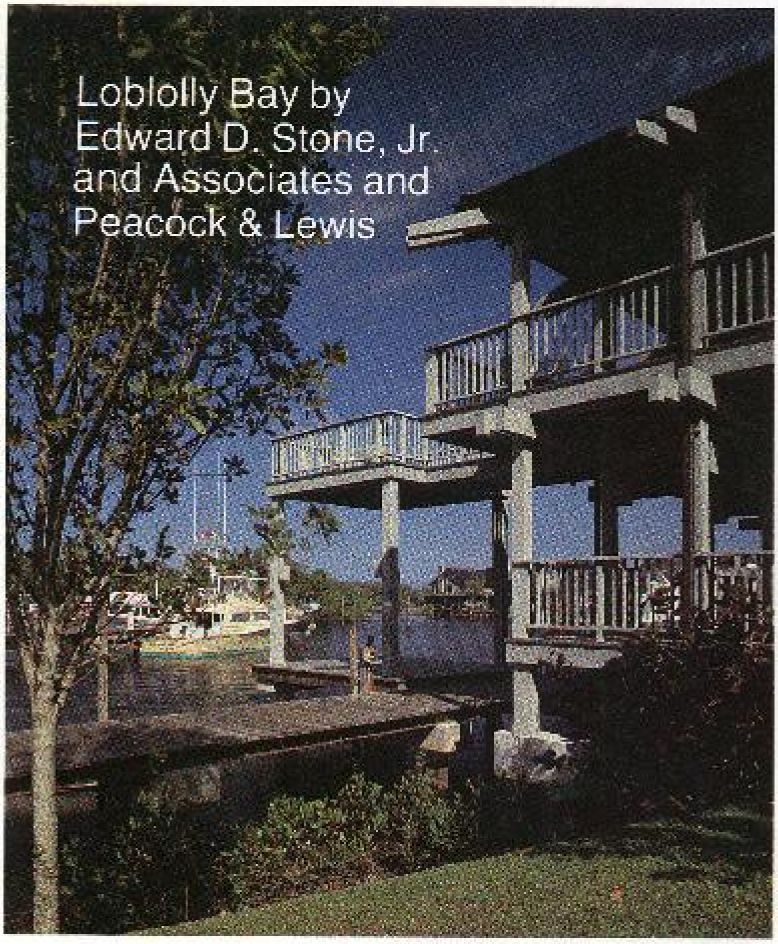
A free span bridge which links the second floors and a curved glass block wall below separate the conference room from the reception area. Because the northern glass wall is recessed from the street facades and is protected by the buildings' masses, it is untinted, allowing the original lines of the house to "read" from the street.

The total project, including additions to the rear of each house and the enclosing and finishing of two detached frame garages, has approximately 4,300 gross square feet and cost approximately $70.00 per square foot including interior finishes and site costs.

The architects' main satisfaction has been the opportunity to show clients and prospective clients that something exciting and workable can be made from older structures. The costs for this project were comparable to that of a new structure on this site, but a new structure might not have been as gutsy or as captivating as Herbert/Halback's office is now. And two more tenuous but charming threads to Orlando's beginnings would have been forever severed.



Loblolly Bay by Edward D. Stone, Jr. and Associates and Peacock & Lewis



Project: Loblolly Bay Residential Community Hobe Sound, Martin County, Florida
Owner: Gonzalez Associates, Inc.
Architect: Peacock & Lewis, West Palm Beach John Kibbe, Project Architect
Planner/Landscape Architect: Edward D. Stone, Jr. and Associates, P.A. David S. Armbruster, Principal
Civil Engineer: Hill and Co. Engineering Services
Ecological Consultant: Joe A. Edmisten, Ph.D.
Photographer: Steven Brooke

Loblolly Bay in Hobe Sound is a 68-acre site which was master-planned by Edward D. Stone, Jr. and Associates, Planners and Landscape Architects in Ft. Lauderdale. The Loblolly site was a challenge to the Stone firm, which is the largest architectural landscape design firm in the Southeast, because it presented a rare encapsulation of Florida's east coast environmental systems. The site falls from prime uplands through an oak hammock, a hydric hammock, a bayhead and into the vital mangroves that border the intracoastal waterway. Recognizing the special qualities of the site, the design team accepted the challenge of maintaining the integrity of this environmental cross section.

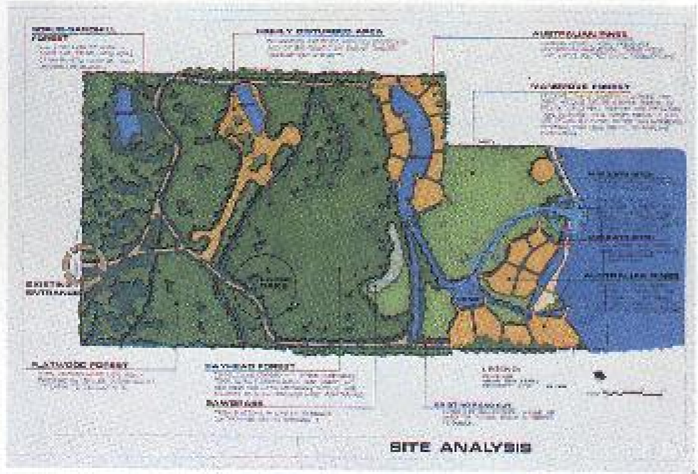
Market studies dictated a blending of single family lots and clusters of multi-family townhomes and apartments. The channel connection to the Intracoastal spawned a small 75 slip marina with strictly natural shorelines including large stretches of revitalized mangrove. With a deepwater marina, the 141-home community represents the culmination of an idea conceived four years ago by developer Harry Gonzalez and a group of friends. A team of prominent architects, engineers and land planners, including an environmental scientist, was enlisted by Gonzalez, one of South Florida's best known hotel, resort and housing builders, to create a place that was rich to live in but sensitive to the land.

The architectural firm of Peacock & Lewis, under the direction of partner-in-charge Carroll Peacock and project architect John P. Kibbe, created a selection of attached and free-standing home types to complement the Stone site plan and the heavily forested site. Designed for the upper echelon market, these residences are









Opposite page, top: Marina Club and boat slips. **Opposite page, below:** Lake residence. **This page, above:** Boardwalk through a hammock. **Top, right:** Multi-family residences. **Right:** Stone's site analysis.

inspired by the unique environs. The buildings visually emerge from the ground, appearing to grow along with the oaks and palms that surround them.

In essence, Loblolly Bay offers an alternative residential atmosphere where natural systems are allowed to flourish. The challenge facing architects Peacock & Lewis was to complement the fragile environment by creating visually compatible homes. Consequently, a variety of residential products were designed to suit the variety of natural growth areas on the site.

Rather than using concrete construction, which would have required heavy equipment and would not have suited the land, wood was selected. Construction methods utilizing wood do not disturb the land and the overall effect enhanced the feeling that the architects wanted to create. Wood was used extensively for shake roofs, exterior siding and wraparound verandas.

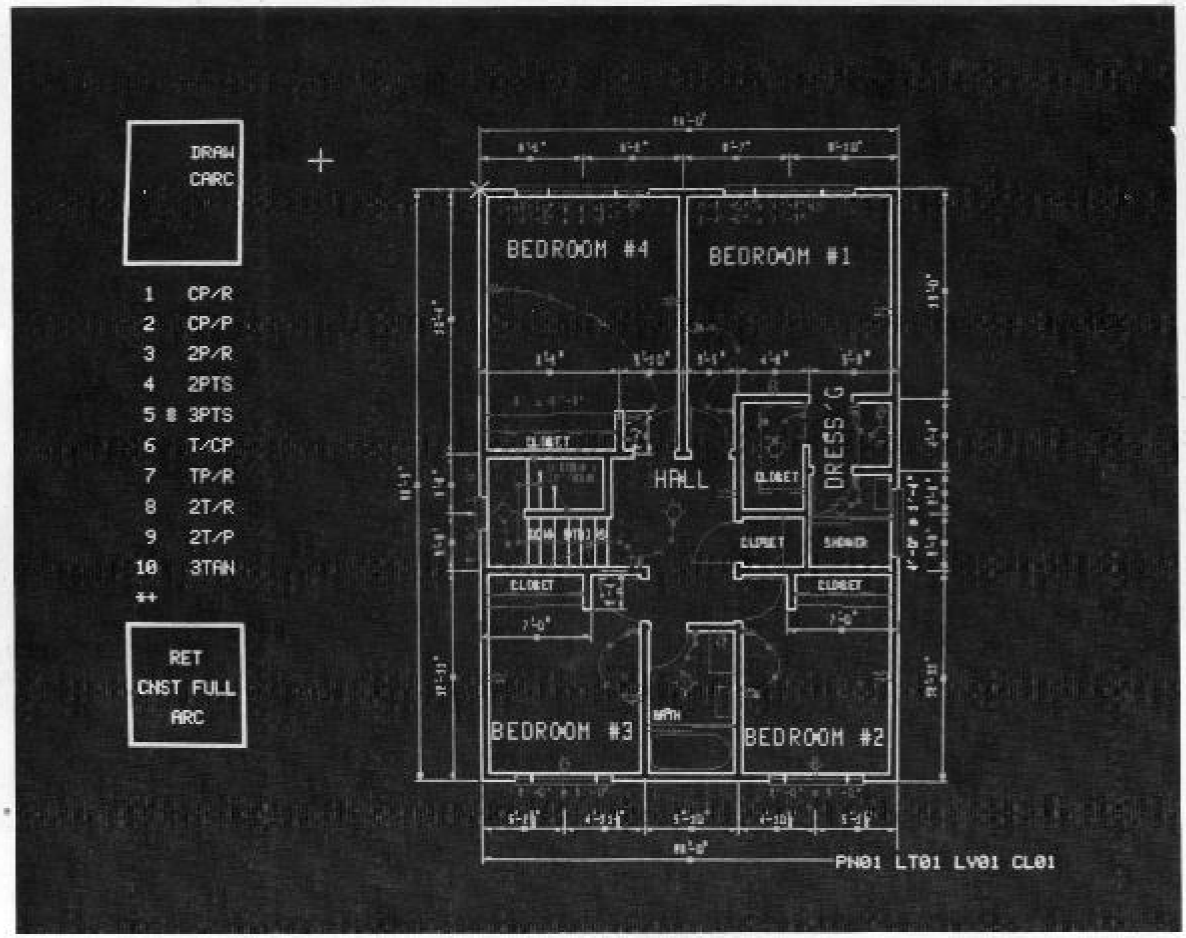
All buildings rise from the land on stilts, protecting the native flora and fauna even more. Elevating the homes also encourages natural site drainage and minimally disturbs the low-lying vegetation. In architect Peacock's terms, the "vernacular" architecture devised for Loblolly Bay could be identified as contemporary Florida cracker, as well suited for Key West as it is for Hobe Sound.

The residential buildings include custom single-family residences, townhomes, duplexes, single-level and two-story townhomes and free-standing cottage units. The cottage homes, close to the marina, feature high pitched dormer windows at the second floor, as well as clerestory windows. The two-story plan maximizes the views of the site on all four sides, but does not necessitate a large "foot print" on the environmentally sensitive lands.

In the area characterized mainly by Florida slash pine, land was reserved for single-family residences. Loblolly Bay also features a private Marina Club with dining and social amenities and eleven boat slips joined by tennis and swim club, boardwalks and a nature trail.

The two-story Marina Club capitalizes on the spectacular view and has expansive decks and a third story observation platform.

Project architect John Kibbe pointed out that interior architecture for all Loblolly Bay residences continues the emphasis on enjoyment of the area's indoor/outdoor lifestyle. Verandas, low-maintenance Mexican tile flooring, sloping ceilings, paddle fans and large overhangs help create an atmosphere that works with, not against, Loblolly's heavily forested subtropical environment.



JIM ROBERSON ON THE MERITS OF CAD

Kenneth W. Walton

In a busy architect's office, repetition is the name of the game when it comes to repeating the same design elements over and over in the preparation of working drawings for office complexes, condominiums, hotels, multi-family housing and so on.

In past years this kind of repetition required days of work by a skilled draftsman and the work had to be closely supervised by an architect.

Today Computer Aided Design (CAD) has taken much of that burden off of both the draftsman and the architect.

Jim Roberson, AIA, president of Jim Roberson and Associates Architects, Inc. in Tallahassee, purchased a CAD system less than a year ago. Today Roberson feels that the efficiency and exactness of the equipment translates into dollar savings for clients when hiring architects and as the project is being built.

While all design functions can be done on CAD, Roberson has found that the computer best serves his needs in designing projects which have a great deal of repetition. For example, his firm used it extensively in the design of a 200-man brig for the United States Navy in Jacksonville. Essentially, the architect designed one cell and the CAD repeated that design for the number cells required.

Andy Welch, AIA, the first architect in the Roberson firm to be trained on the CAD, agrees that the time and dollar savings are tremendous. Welch said that it takes a little longer to place the initial design into the system, but once that's done a conservative estimate on the amount of time saved on a repetitive project may be as high as fifty percent.

In addition, the computer aids in designing large structures. In a huge structure, like the Navy brig, individual parts can be designed and assembled on the computer. Since the dimensions are locked into the design of each individual component, they can be programmed into the computer and arranged and the computer automatically knows the dimensions of the

complex. In short, the computer instantly knows what the architect would normally have to go back and use trigonometric functions to find.

The initial design takes a little longer because the computer must be programmed with every detail of the design. When drafting is done manually, lines are drawn almost intuitively. If a line needs to be darker, more pressure is applied to the pencil. On the computer, however, if you want a line darker, the line type has to be defined on the computer program, along with the line weight and beginning and end points.

One example of the CAD's speed is its ability to actually draw in color. The plotter can move at a maximum speed of 25 inches per second. Even the most elaborate drawings take only a couple of minutes to produce once they are inputed.

Roberson's most illustrative story on the value of the CAD comes from the design of the Navy brig. The firm sent a master plan to Jacksonville which used a one-to-50 scale. The Navy would not accept the plan and insisted that it be done on a one-to-30 scale. To redraw all 100,000 square feet of a master plan at a different scale would probably have taken a week. On the CAD system it took about four hours and the Navy had the new plan the next day.

Roberson told FLORIDA ARCHITECT that the purchase of an $80,000 CAD was a substantial purchase for his firm. He added that his firm was not used to buying expensive equipment and like most architectural firms, they are not capital-oriented.

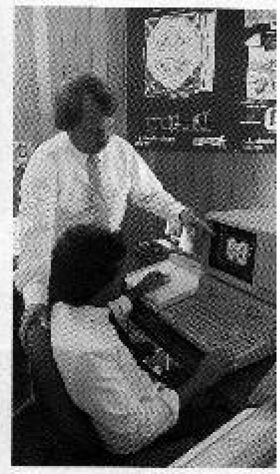
Roberson insists that the purchase of a CAD sytem was a good investment for his firm just on the projects it's been used on to date. They are presently trying to expand its use into more areas. The bulk of the firm's work is local, state and federal government jobs. Roberson says he bought the CAD in the hope that it would add a new dimension to his firm by helping him make the transition from government work to jobs in the private sector. In addition, many Federal jobs now require that you have a CAD before you can even apply for the job.

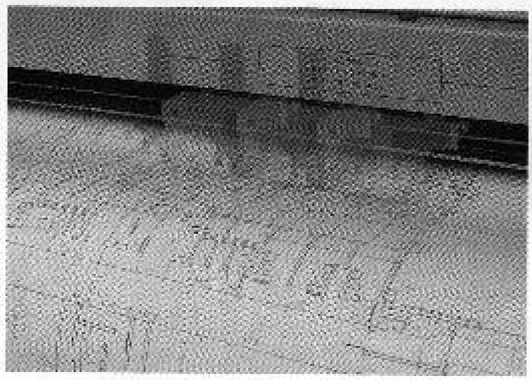
Problems associated with the use of a CAD system are minimal. In addition to the length of time that the initial design steps take, Roberson says it takes about two months to train an architect to be proficient with the equipment. Once the architect is trained, however, he can handle a much greater workload.

Another problem is that the use of the system is stressful on architects and one person should not use it for longer than six hours a day. Therefore, at the Roberson firm, the day is split into six-hour shifts to keep the CAD in operation 12 hours a day.

"The only way to make an $80,000 piece of equipment cost-effective is to use it," says Roberson. In the Roberson firm, they're not only using the equipment, but exploring ways the CAD can make the office even more efficient.







Top: Jim Roberson examines working drawings for an addition to the Federal Correctional Institute in Tallahassee as it comes off the CAD's plotter. **Above, right:** Jim Roberson and Andy Welch discuss a project which Welch has designed using the CAD system. **Above:** The CAD's plotter speeds across the paper as it produces working drawings. The plotter has a top speed of 25 inches per second. **Opposite page:** A floor plan of a house is displayed on the computer screen before it is printed by the plotter. Photos courtesy of Frankel, Walton & More.

Editors Note: *Information recently distributed by the American Institute of Architects projects the use of a CAD system in most architectural offices across the country in the next five years.*

Kenneth W. Walton *is a communications consultant with the Tallahassee firm of Frankel, Walton & More.*

PRODUCT NEWS

Exterior Cladding May Be the Writing on The Wall

Exterior cladding of ceramic tile may be the "writing on the wall" for new design in Florida. Ceramic tile for exterior cladding has been used in Europe for centuries, but now a trend appears to have begun in Florida, according to Forms and Surfaces, Inc., a Miami-tile distributor. Ceramic tile resists weathering better than concrete and does not need the maintenance required for painted surfaces. The colors remain vibrant, the cost is contained upon installation and it is extremely durable.

Exterior cladding of ceramic tile is part of the wall treatment, hence part of the structure. Tiles varying in size from one inch to 12 inches can be hand-applied on the job site over precast concrete or concrete block or applied in prefabricated curtain wall or spandrel panels from one inch by one inch to four inches by four inches.

Miller's Sculptura Door Now Available To Other Manufacturers

The Sculptura S.G.D. A3 HP door, designed by Miller Industries, is revolutionary in that certified tests prove it can withstand winds 120 miles per hour at an elevation of 550 feet. Its performance nearer the ground is even more spectacular. Unlike other sliding glass doors on the market, Sculptura virtually eliminates air infiltration and water seepage during violent rain storms through the use of stronger rails, stiles and tracks, more efficient weather-stripping and drainage. It has a patented steel security bolt mounted at mid-height of the interlock stile.

The Sculptura door is available in Magnacolor bronze, silver or white acrylic coatings, all electrostatically applied.

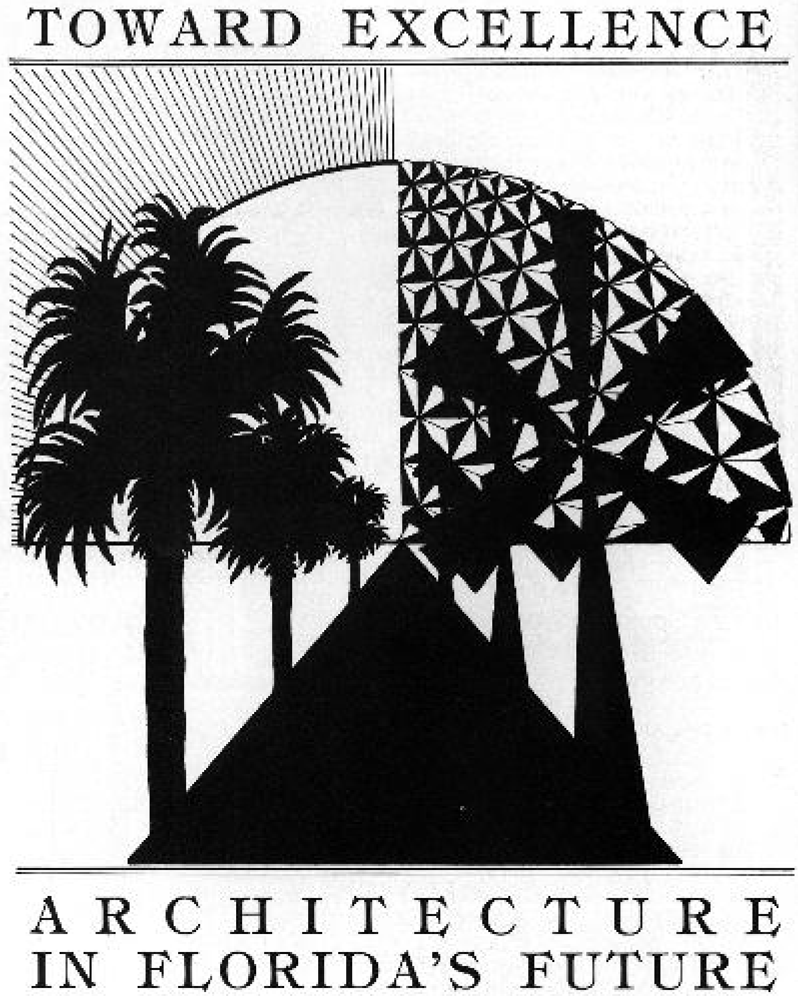
"TOWARD EXCELLENCE"

Student Designs for the FA/AIA Fall Conference

With the cooperation of John McRae, AIA, Chairman of the University of Florida Department of Architecture, the FA/AIA has a Fall Design Conference logo courtesy of UF architectural student Miguel Baeza. McRae, a member of the 1984 Fall Design Conference Committee conceived the idea of a logo contest among the Design II students. With the assistance of design professors Maelee Foster, Wiley Tillman and Richard Morse, the contest was executed in grand style.

This year's conference will be held September 20-22, 1984, at PGA Sheraton in Palm Beach Gardens.

Presented here is the winning logo, along with some examples of the other submitted logos.



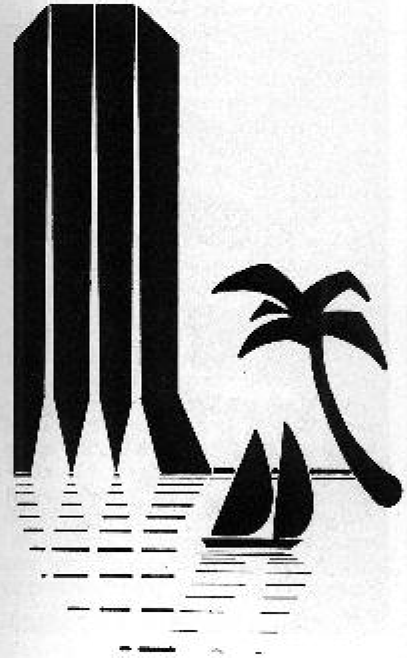
Winning Design by Miguel Baeza

Design by Chuck Yannette





Design by Angie Brooks



Design by Mindi Alfonso



Design by Chuck Yannette



Design by Stefano Fontana

Cont. from pg. 11.

CATEGORY A:	DESIGN AND CONSTRUCTION DOCUMENTS	*MIN. VALUE UNITS REQ'D
1.	Programming — Client Contact	10
2.	Site and Environmental Analysis	10
3.	Schematic Design	15
4.	Building Cost Analysis	10
5.	Code Research	15
6.	Design Development	40
7.	Construction Documents	155
8.	Specifications and Materials Research	15
9.	Documents Checking and Coordination	15
	Minimum required for Category A is 360 VU's	
CATEGORY B:	CONSTRUCTION ADMINISTRATION	
10.	Bidding Procedures	10
11.	Construction Phase (Office)	15
12.	Construction Phase (Observation)	15
	Minimum required for Category B is 70 VU's	
CATEGORY C:	OFFICE MANAGEMENT	
13.	Office Procedures	15
14.	Professional Activities	10
	Minimum required for Category C is 35 VU's	
	Total minimum req'd for six year masters is 465 VU's	

CATEGORY D: RELATED SPECIAL ACTIVITIES

Energy Conservation	Structural Engineering
Computer Applications	Applied Research
Construction Management	Teaching
Planning	Historical Restoration
Interior Design	Professional Delineation
Landscape Architecture	Others
Environmental Engineering	

The balance of the 235 value units for five year bachelor units may come from Category A, B, C, or D.

*NOTE: One value unit equals one eight hour day.
Six year masters requires 465 value units.
Five year bachelors requires 700 value units.

If you will examine the above training areas, you will find the first twelve are really not that much different than the way you keep your time within your own office. In fact, you may find them identical. You will also find that the majority of these training areas are activities that any employee is likely to do in his first three years if he or she is going to be productive in your firm. Those areas which are difficult for the intern to gain exposure, such as client contact and field construction administration, by design, have low minimum requirements which can be satisfied by direct participation or observation. In those instances you may have interns requesting permission to attend and observe those activities with you and offering, in return, to make up that time lost in the evening or weekends at their cost. All that you are asked to do is to give them a reasonable opportunity.

Your responsibility may be serving as an interns' Sponsor or Advisor where you will be asked to review their record keeping forms and certify as to their accuracy. The design of the IDP record keeping system places the burden entirely upon the intern including all periodic reporting which must be submitted to the State Board of Architecture.

The intern's sponsor is either you, the employer, or a registered architect employee of yours who is his or her direct supervisor. This relationship will promote a valuable interaction by the positive exchange of new ideas and sharing of information. The sponsor will gain a real sense of appreciation from the intern by serving as a valuable resource to him or her. It will create a loyalty between the intern and sponsor which will be translated into the quality of work produced.

The professional Advisor is a registered Architect outside the office to whom the intern may turn for guidance. In instances where it is not possible for the advisor to be outside of the office, he can come from within, but it is preferable he be from outside. A formalized relationship between a registered architect aside from the intern's employer or direct supervisor is a feature of this program which greatly enhances its value. Besides the intern having a mentor (professional friend) with whom he can freely go to for guidance, the advisor gains the satisfaction of improving a new member of the architectural profession. This satisfaction translates into a greater concern on behalf of the advisor for the direction of our profession.

IDP has met with great success since its inception in 1979. In January of this year it was estimated that 4,500 interns nationally were enrolled in IDP. This is almost triple the enrollment of one year ago. Current enrollment in the Florida Program exceeds 300 interns. The Florida State Board and the Florida Association of Architects are leaders in the implementation of the IDP and now seek to acquaint registered Architects of the State of the potential value that interns can play in improving the quality of our profession. Our real goal and that of IDP is to improve the practice of architecture.

As a conscientious practitioner, you have nothing to lose and everything to gain. Try it!!!

Editor's Note: *The State IDP Coordinating Committee is composed of members from the State Board of Architecture, the Florida Association AIA, an Educator-Advisor from the three schools of Architecture in Florida and Herb Coons, Consultant to the Board of Architecture.*

H. Dean Rowe, AIA, *is Chairman of the Board of Rowe Holmes Barnett Architects and Chairman of the Florida State Board of Architecture. He is also Chairman of the Florida IDP Coordinating Committee.*

Perry Reader, AIA, *is with Scarborough Constructors, Inc. and he is the Statewide IDP Coordinator.*

1984 GOVERNOR'S DESIGN AWARDS

On April 15, 1984, in the Senate Chamber of the Old Capitol Building, Governor Bob Graham presented the Governor's Design Award to the architects, engineers, landscape architects and interior designers who were involved with the five projects which were the recipients of this year's awards.

The Awards Program, which began in 1981, is unique in that it is open only to nominations from state and local governmental agencies. Florida makes a significant investment in its public capital outlay program each year and it is appropriate for the results to be evaluated in a review of the overall success of the facility after a period of use for its intended purpose.

This year's Awards Jury consisted of Richard K. Chalmers, Dean of the School of Architecture at Florida A & M University in Tallahassee, James Anstis, AIA, FA/AIA President, Ruth Bass, ASID, of Bass & Bass Ltd., in Tallahassee, William Brown, Chief of the Architecture and Engineering Branch of the U.S. Air Force in Washington, D.C., Henn Rebane, P.E. of Randolph Wedding in St. Petersburg, Donald Springer of Springer/Peterson Roofing in Lakeland and Ronald S. Wilson, ASLA, of Winter Park.

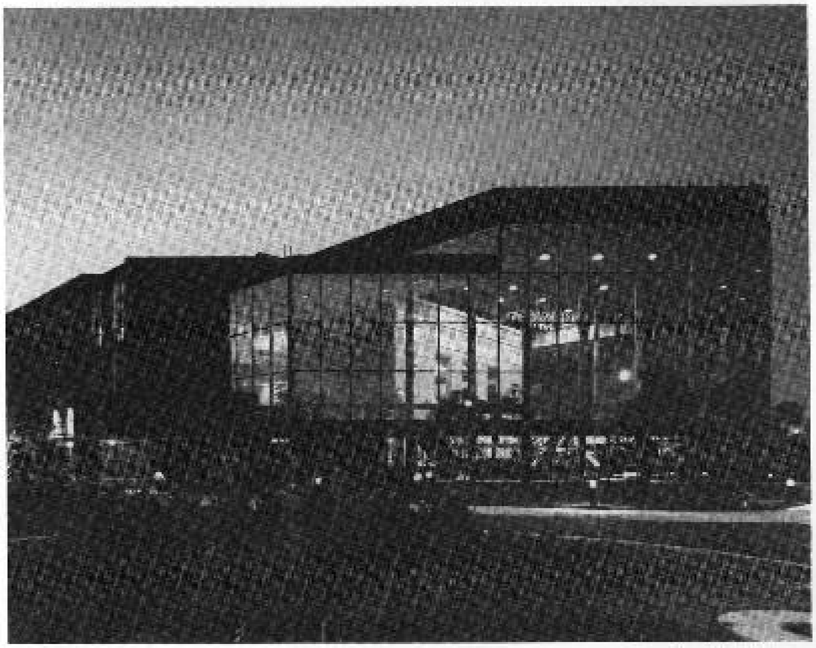


Photo by John Markham

Project:
Mayor Bob Carr, Performing Arts Centre
Orlando, Florida
Category:
Restoration
Architect:
Joint Venture between Tom Price, AIA and Don Duer

The renovation of the facility, which cost $2.9 million, called for the conversion of a flat-floor municipal auditorium into an all-purpose performance hall to accomodate symphonies, shows, opera and theatre. Retaining only the original walls and roof structure, the interior was gutted and a new audience house, stage, orchestra shell and lobby were constructed. The success of the renovation encouraged the city of Orlando to put the surrounding land in its master plan for the inclusion of a convention hall and a sports arena.

Project:
Paynes Prairie State Reserve
Micanopy, Florida
Category:
Recreation
Architect:
W. K. Hunter, Jr., AIA

Designed to create a strong relationship between visitors and its natural surroundings, the Visitor's Center at this state reserve is built of native stone and rough sawn lumber with simple detailing. The facility is meant to have a strong visual tie with the prairie while serving as the introductory and educational focal point of the park. Large roof overhangs and positioning of all glass to face north were designed to reduce energy consumption. The open, free flowing interior spaces visually unify the man-made and the natural.

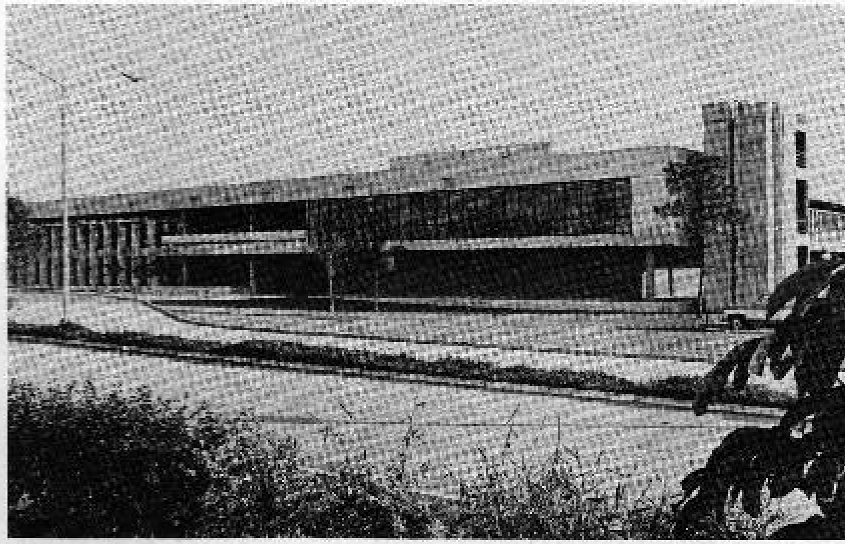


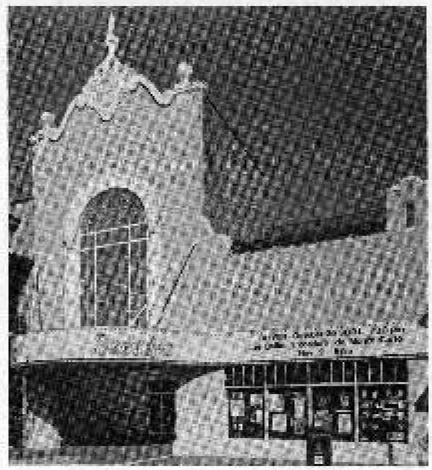
Project:
Maria C. Hernandez Fine Arts/Student Center Complex of Miami-Dade Community College, Miami, Florida
Category:
Education
Architects:
Spillis Candela and Partners

The Miami-Dade campus cafeteria, bookstore, Student Activity Program and Music Department as well as three large, general purpose classrooms are brought together in ths complex which is located in the College's South Campus.

The intense utilization of the building for a broad range of student and educational activities called for a special design which combined space efficiency with stringent accoustical requirements. To accomplish these tasks a two-story, 72,000 square foot building was designed.

The design of the building makes 77 percent of the interior space usable, making it among the most efficient in the state for this type structure. And the building was constructed for 1.2 percent less than the budgeted $3.15 million or a final cost of $42 per square foot.







Project:
Phase II, New World Center Campus of Miami-Dade Community College, Miami, Florida
Category:
Education
Architects:
Spillis Candela and Partners

The campus' second phase is composed of three wings joined by a three-story atrium. Set in an urban location, the building is designed to give a feeling of openness.

The exterior facade of the building is formed of precast concrete panels and exposed architectural concrete surfaces requiring no maintenance. In the context of its downtown site, the structure has become a landmark with its corners cut off at a 45 degree angle to create entrance plazas where the landscaping offers a relief from city activities. On upper levels the complex is visually tied to the city through the open terraces which allow natural lighting inside and provide vistas of the bay and nearby historical structures.

Photo by Howard N. Kaplan ©HNK Architectural Photography

Project:
Saenger Theater Restoration Pensacola, Florida
Category:
Restoration
Architects:
Holabird and Root, Chicago and The Bullock Associates, Pensacola

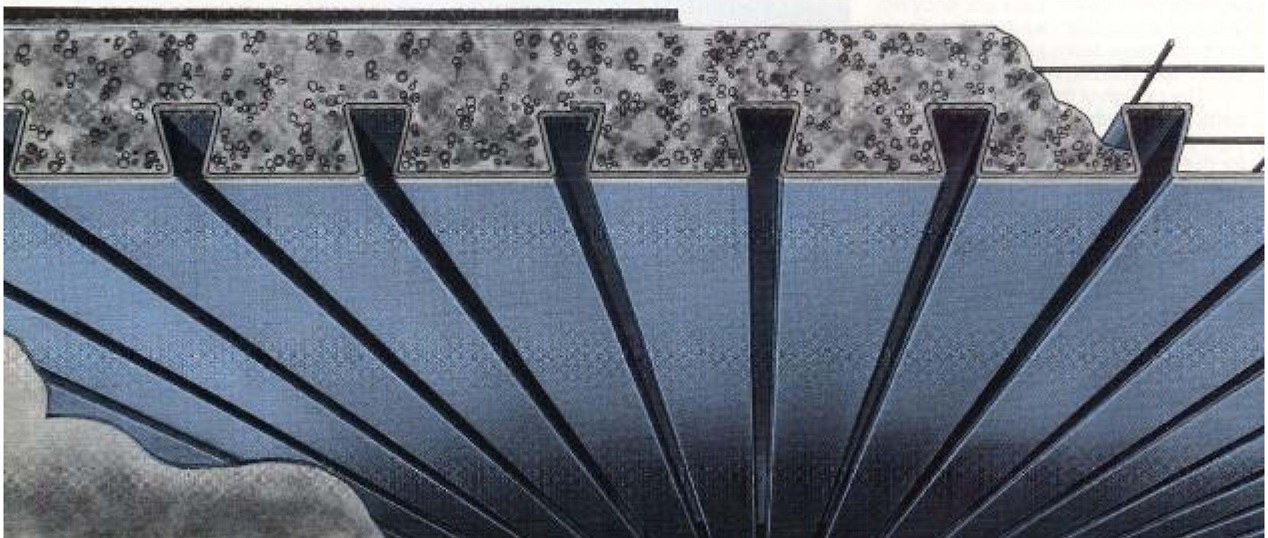
The theatre auditorium and lobbies of the Saenger Theatre have been restored to recapture in spirit, as well as detail, the 1920s design of the building. While the antiquated electrical and mechanical systems have been removed, state of the art stage rigging, lighting and sound equipment have been installed.

Original lighting fixtures for the audience house and lobbies were retained and rewired and the 1,761 existing seats were reupholstered.

The restoration was a cooperative effort of the City of Pensacola and the University of West Florida.

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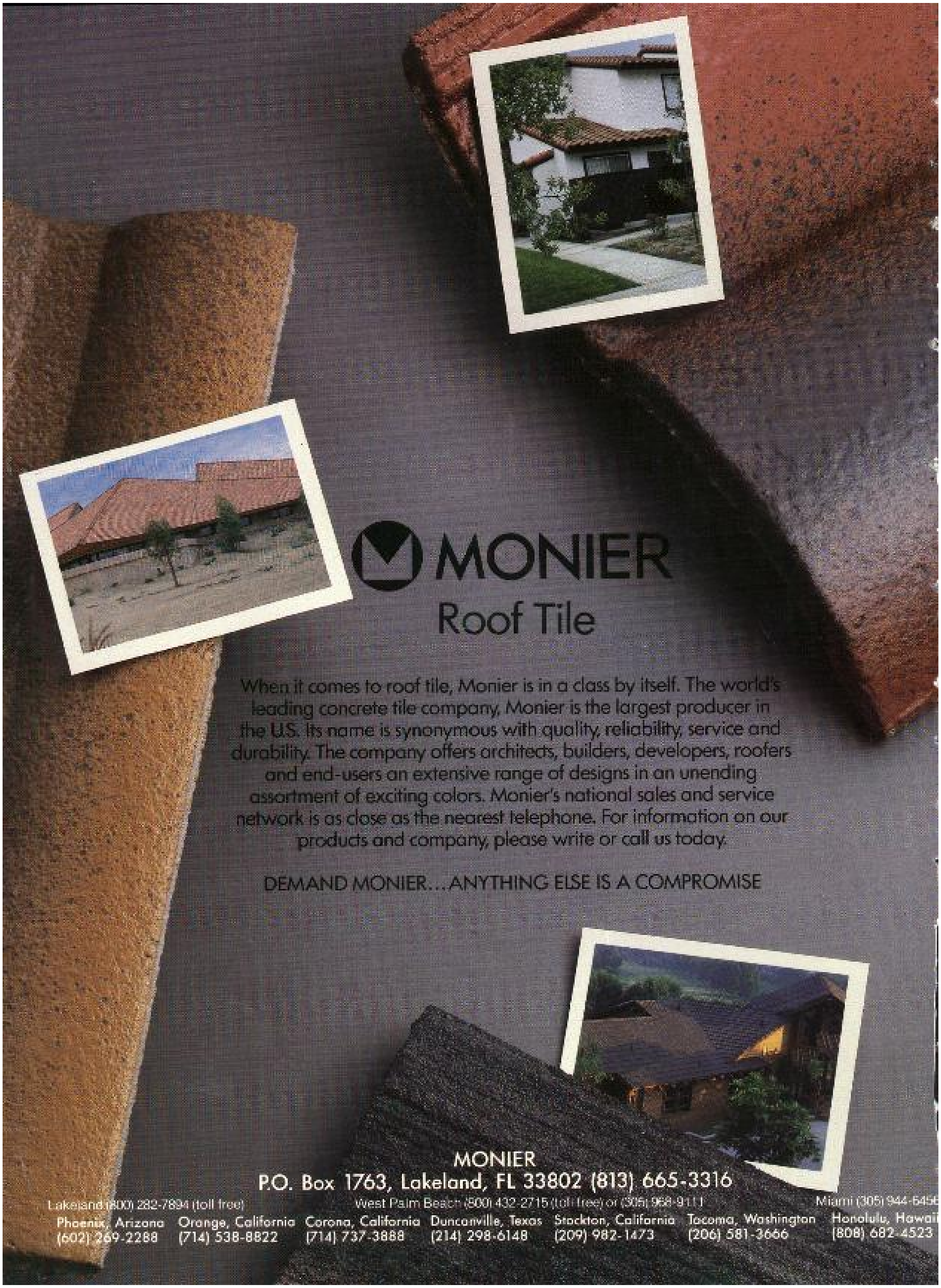
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